

# *The* School Musician

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A YEAR



February, 1950

## Are School Bandmasters Animal Trainers?

*Any Way You  
Judge It-*

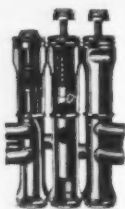


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## ON THE COVER

Aren't they debonair, those casual Majorettes of the Yazoo City, Mississippi High School Band who greet you from this month's cover. What a contrast between this picture and the one you see of these girls as they strut and perform in mechanical precision on parade down the avenue, leading their band which, by the way, is under the capable direction of Stanley C. Beers. Left to right the girls are Lanelle Warren, Carolyn Wilkins, Mary Ann Griffith, Patty Gerrard, Mary Ann Fullilove, and Martha Hendrix, and you can report your candidate for the beauty contest. From here it looks like a landslide for any one of them.

# The School Musician

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CHICAGO 4, ILLINOIS

Edited exclusively for grade and high school musicians and their directors. Used as a teaching aid and music motivator in schools and colleges throughout America.

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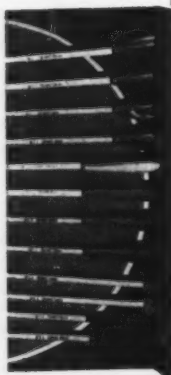
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## school musicians applaud



### Paul William Silke of Tell City, Indiana

Success began in his own home town for Paul Silke. After taking his AB degree from Evansville Indiana College he took over a music department of 18 students and within one year had a 36 piece orchestra and 32 choir girls.

Tell City had suffered from the war when Paul went there in 1945. The once famous school band had dwindled to 45 pieces with no budding beginners to draw from. At the end of that first year there was a band of 63 and before the next school year ended, a concert band of 68 with 35 beginners in the grades. Now, the senior band has 72, there is a junior band of 35, Paul is busy teaching Tonette in the sixth grade.

So it was an understandable thrill when the young director took a first division in both playing and marching in his second year of teaching in Tell City. Since then, his band has been consistent trophy winners. What a fine starting record for a young man of 27 now working on his Masters Degree at Indiana State Teachers College in Terre Haute.

Mr. Silke has a wife, Martha, and one son, Terry Paul, just past three. One of his off-podium joys is to broadcast play-by-play the basketball games and this interest in athletics may explain somewhat the growing fame of his Tell City marching band. Music in America can surely be proud of Paul Silke.

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# MUSIC Takes the Spotlight in Yakima

*By Don A. Goodall*

MUSIC IS BEGINNING to have a greater meaning to school children and parents at Yakima, Wash., as the result of a comprehensive musical program conducted throughout the public school system.

While no particular phase of this program is unique, the project is noteworthy for the fact that it embraces a number of features which may be found in other communities only in bits and pieces.

Like many school systems, that at Yakima offers a regular curriculum of musical education in the classroom. But by skillful introduction of the competitive idea the "zing" lacking in many educational programs is added to step up interest among pupils.

This is accomplished through regular Saturday morning rehearsals for band and orchestral groups. Only those students who have shown particular inter-

est and effort are okehed by their regular music teacher for this phase of the program.

"Because we have a selected group on Saturday mornings, we have been able to encourage students to work harder so that they may be included in this special work," explained W. T. Herbst, supervisor of instrumental music for the public schools.

The Saturday morning rehearsals are broken down by age groups. From 9:00 a.m. to 10:30 a.m. around 160 children between the fourth grade and

junior high levels gather to rehearse in either band or orchestral units. The two are about evenly divided.

From 10:30 a.m. until noon junior high school students gather for band practice. It is contemplated that during the current school year a selected group in this age bracket will be set up to rehearse as an orchestra. The fact that this will be possible is an indication that the musical program is "paying off," for it means that there are now entering the system's junior high schools enough students with musical background to make the orchestral idea feasible.

The new junior high schoolers are those who first benefited from the new program as grade school youngsters when the project was launched three years ago.

It is noteworthy that the Saturday

*(Please turn to page 48)*

Under a comprehensive musical education program now in effect in the Yakima (Wash.) public school system youngsters such as these are receiving instruction in music 12 months of the year. Shown leading the four instrumentalists is W. T. Herbst, supervisor of instrumental music for the Yakima public school system.



## Famous MILITARY BANDS of Our United States

### *The First Marine Division Band, Fleet Marine Force*

Camp Joseph H. Pendleton, Oceanside, California



Band of the First Marine Division, Camp Joseph H. Pendleton, Oceanside, California, winners of the 1948 Western States Band Competition. All pictures reproduced on these pages are official Marine Corps photographs.

## Marine Musicians From Beach Head to Bandstand

LONG FAMED as one of the foremost military bands in the United States, the First Marine Division Band at Camp Joseph H. Pendleton, Oceanside, California, is today carrying to even greater heights the Marine Corps tradition of being "The Nation's Finest."

Although assigned as bandsmen, all members of the band follow the rigid Marine Corps infantry training schedule, and are equally at home in a bandstand or in a fox-hole with infantry weapons of war. Each man is an accomplished musician, and the re-

sults of long hours of practice and precision drilling have been witnessed by thousands of spectators in concert halls, stadiums and parades throughout the west.

The Division Band Officer and his three top assistants boast an aggregate of over 75 years of band experience, with each an expert in his own musical field. Commissioned Warrant Officer H. R. Parrett, Band Officer, a veteran of 21 years of Marine Band experience, bears the unique distinction of having played with every post

Marine Band in the entire Marine Corps. Master Sergeant Carroll J. Mulligan, band leader, plays and teaches the saxophone, flute, clarinet and piccolo, and is considered one of the outstanding concert flutists in the military service. Technical Sergeants Bernard Yargas, trumpet and baritone, and Andrew Olesak, clarinet and saxophone, are veteran musicians who are equally at home in the bandstand or on the rostrum of the musical classrooms.

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formed so that it can be divided into three separate sections, each of which can play as an independent band for minor occasions. A dance band, several concert groups and a 10 piece tenor band, all combine to make each day for the First Marine Division Band, a busy one. Each member of the band averages 24 hours of instrument rehearsal each week, with lecture periods in harmony and theory to fill out the musical training schedule.

During the early stages of World War II, the First Marine Division launched the first land offensive against Japan, and the band laid its instruments aside and became front-line troops for the four months of that bitterly-fought campaign. With the Division relieved at Guadalcanal, and sent to Australia for rest and rehabilitation, the band again resumed its duties in the realm of music. Playing concerts at Melbourne, Sidney and principal cities of Australia, the band was met with enthusiastic acclaim, and was soon unofficially adopted as "Australia's own."

With the surrender of Japan and war's end, the band returned to the United States, and with discharges and routine transfers, its ranks were reduced to 25 members. In July, 1947, Major General G. B. Erskine, famed war-time commander of the Third Marine Division, assumed command of the First Marine Division, and in the ensuing months the band was completely re-organized. Now under the able direction of Warrant Officer Parrett, the band is once again at full strength, and in the past two years has taken part in dozens of state and civic celebrations in the Southern California area. Recently, at the Chula Vista Maytime Band Review, the band came away with the second place cup, while the drum major won first place honors. At the Long Beach American



Technical Sergeant Harry H. Goschke conducts sectional brass rehearsal during one of the First Marine Division Band practice sessions. Sergeant Goschke, a veteran of more than nine years of military band experience, is one of the non-commissioned officers who help make the First Division band one of the top military bands in the country.

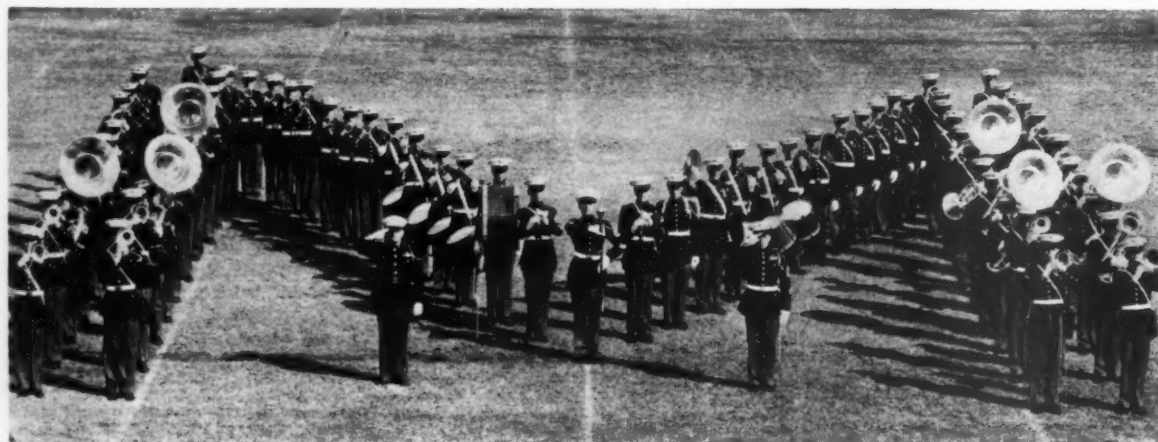
Legion Band Celebration, the band won the grand prize in competition with 44 military and civic bands. During this period of re-organization, a drum and bugle corps was also formed, and the First Marine Division now boasts a 24 piece Drum and Bugle Corps — the largest in the Marine Corps.

Future plans for the band include numerous appearances at public and charitable functions throughout the state.

History of Marine Corps bands is synonymous with the history of the Marine Corps itself, for late in 1775, the first Marine Band of "drums and fifes" had its inception. Since that time, United States Marine Corps bands at Washington have played an important part in the military music

of our nation. Invited by President John Adams to enliven a Christmas Day celebration at the White House in 1801, the band has since followed custom and played for each succeeding president in a Christmas morning serenade. Now known as "The President's Own," the band has played at all important functions at the White House and near-by Washington, from a musical prelude for President Lincoln's Gettysburg Address, to entertaining Their Majesties, King George and Queen Elizabeth, when the royal couple were honored visitors at the White House.

Composed of men from all parts of our vast country, and from every walk of life, these Marine-Musicians form a proud, integral part of the Marine Corps—your United States Marines.



The First Division Band, resplendent in its dress blue uniforms, demonstrates one of the intricate formations which have made it famous throughout the West.



# Are School Bandmasters Animal Trainers?

AN EDUCATIONAL PSYCHOLOGIST recently made the assertion that many of the school band directors of today are doing a job which has more relationship to the techniques of animal training than to those of music education. A thoughtful examination of this statement leads to the conclusion that it contains more truth than humor.

What are the techniques of animal training? Basically, it is a job of teaching an animal to respond to a given cue—a *stimulus-response* situa-

tion, as the psychologist would say. We all know that the way to teach an animal to do a trick is to show him what is wanted, then punish when error is made and reward when done correctly until the correct response to the signal is assured. No particular intelligence is required on the part of the animal, and the probability of his using the trick to his advantage without the cue is very small. A dog can be taught to walk a tight-wire, for example, but what benefit this ability

is to the dog is limited entirely to securing a reward for doing the trick.

The results of applying this technique to band directing should be obvious. A child may be taught to respond to a printed symbol by depressing a certain combination of valves, and to another symbol by blowing harder or playing notes faster. But this ability to respond to a given stimulus in a certain way concerns merely the mechanics of playing music, and may have nothing to do with being musical.

If we, as directors, stop with teaching the child the mechanics of playing an instrument, of responding to a musical cue in a manner which has been rigidly learned, with no provision for the development of self-expression, style, or taste, then we are truly no more than *animal trainers*.

That a person may learn to play an instrument and participate in a band or orchestra without learning much about music is becoming increasingly obvious. True, the old assumption that the ability to play "solo cornet" was all that was needed in order to become a band director has almost disappeared, in spite of Army and Navy efforts to perpetuate it, but we still mistakenly take it for granted that a player who has performed any given piece of music is thereby "*familiar*" with it. He may be familiar with his own part, but be wholly unconscious of the form of the piece, the style of the composer or the period, and many other factors which are necessary for the musical understanding of a composition. On a more limited plane, he may be able to play all of the notes with the correct fingering and articulation, and in the right places, and still have no conception of their relationship to the whole in terms of balance, blending, phrasing, and expression.

Mr. Lorraine E. Watters, City Music Supervisor of Des Moines, Iowa, has remarked that many young men going into the music education field are afflicted with "*baton fever*." They are so anxious to stand up in public and wield a baton that they often forget



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## A Show Stopper By Donald J. Moore

Baylor University School of Music

Waco, Texas

their responsibilities as educators. If doing a good job consists merely of teaching a group of children to play mechanically half a dozen given pieces of music per year, then the "animal trainer" label can accurately be applied.

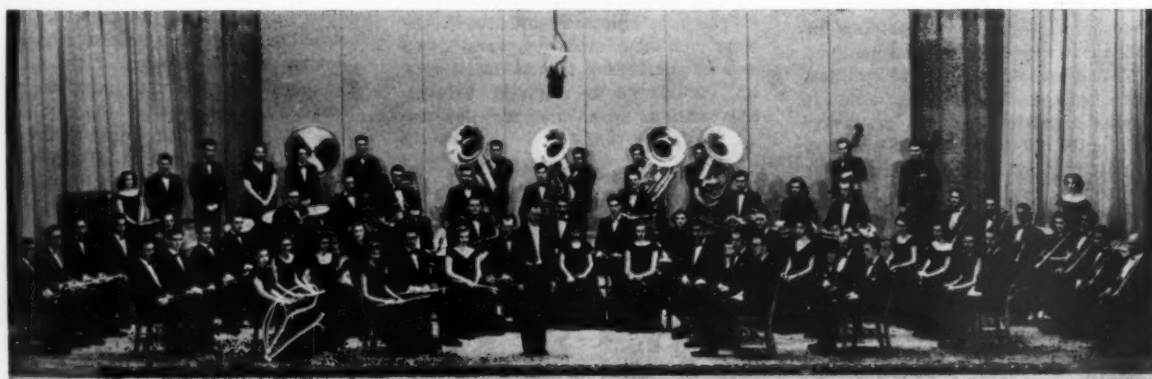
Undoubtedly, the fault lies somewhat with administrators and the public, who have been led by commercial enterprises to demand these "trained-seal acts" in the name of music, without asking any question as to their permanent values, which are probably negligible. But the dearth of community bands and orchestras, and the lack of public support of *good* music, prove that we are not doing a job of real education in music.

There is an irresistible temptation to add that the unavoidable by-product of our animal-training technique is the growing use of unmusical music for our school bands,—music which has little or no relation to musical style, is but a shoddy imitation of late Classic and early Romantic music, and largely ignores the development of music in the last one hundred years. The few capable composers who have written for band have written music which only the best bands can play. If composers can write easy, good music for the piano—as

most of the great masters have done,—why can't they also write easy, *good* music for our children to play together in school bands and orchestras?

The emphasis seems to be more on how the band sounds than on what music it is playing, and the contest lists, which wield an influence far out of proportion to their worth (except in those states which have wisely abandoned "required numbers") show an amazing absence of the recognized master of composition. Instead, we find constant recurrence of the names of a few who have the ability to arrange a series of notes in such a way that it will sound harmonious with any combination of instruments, large or small. This may have some training value in the early stages, but is no substitute for the real music which should be the birthright of every child—and incidentally, why should a child in a Class C school be any less capable than one in a Class A school of appreciating fine music?

After all, appreciation is the permanent value to be gained from the study of music. The ability to play an instrument should be a means toward this end, not an end in itself. If we teach only the trick, and not the use of it, we are educationally only *animal trainers*, and perhaps ought to exchange our *baton* for a *whip*!



The Baylor University concert band endeavors to encourage modern composers and plays a generous portion of its repertoire from manuscript. Its 70 players are carefully selected from the entire university group, are serious musicians dedicated to the presentation of the best in band music. The Varsity band has a more liberal selectivity and the Golden Wave marching band accepts all competent players for their great football pageants.

**Well! Don't just sit there. Don't take this laying down. You're not speechless, are you? For Heaven's sake say something.**

# Outline Study of How to PLAY the TROMBONE

*By Ernest Lyon, Director*

Department of Bands  
University of Louisville  
Louisville 8, Kentucky

As YOU READ this series of articles on playing the trombone, I would like for you to remember that I am not trying to substitute for a teacher but simply to lay down some general principles of guidance of teachers and players to insure better performance on the trombone. One visit to any contest in the country is enough to show the need of a better understanding of the peculiarities of the instrument. The school band directors of this country have done a remarkable job of developing bands and individual players; if these articles can make easier the development of better trombone players and sections, I shall feel amply rewarded.

## Three Fundamental Concepts

1. *Music is made up of individual tones.* By this I mean simply that the performance consists of playing individual tones in a related manner.

2. *The muscles used need training.* There are many muscles used in playing trombone that are used very little or in different ways in ordinary life. It is more important to the trombonist to train these muscles properly than it is for a boxer or a football player to condition himself for his performance.

3. *The performance must be musical to be worthwhile.* To learn to perform individual notes in the best possible technical way with the finest muscular development is but to develop a worthless skill if musicianship is not developed at the same time.

## Application of These Concepts

1. Individual tones need to be practiced as quarter notes repeated and as sustained notes, each with rests between on which the lips will be completely relaxed.

2. The exercises in No. 1 combined

with lip slurs, scales and arpeggios (legato and staccato) should be used for muscular development. Lip slurs are the most important exercises for lip development. Breathing muscles and tract need proper development likewise.

3. The performance of songs, vocalises, and solos that are good music, with proper instruction in the fundamentals of musicianship will help to make the performance musical.

## The Performance

### 1. Blowing the tone

a. *Embouchure.* Muscles are not like rubber bands; the muscles in the lips, though microscopic in size, are like the arm muscles, which are "bunched" instead of "stretched" to secure strength and tension. Placement of the mouthpiece should be in the most comfortable place up and down and in the center from side to side. No air should be allowed between the teeth or gums and the lips nor

between the cheeks and the jaws. The teeth should be kept even (no receding lower jaw). Remember—THE MUSCLES NOT THE MOUTHPIECE, SHOULD FORM THE EMBOUCHURE.

b. *The tongue.* The tongue acts as a valve to start and to stop the air column (though it does not stop it in slower passages). Since a smaller air column is needed to blow a high tone than a low tone, the tongue acts differently in each register. The lower the tone in the staff, the lower the tongue in the mouth.

c. *Breathing.* The fundamental concept of breathing is best illustrated by a bellows, where the end opposite the air opening enlarges to pull the air in. The bottom of the chest should open to pull the air in through the mouth and nose into the lungs. In doing this see that the muscles just below the chest bone do not descend, for they are the support of the tone. The muscles below that must be relaxed and must expand (do not get the feeling of pushing down) in inhaling, contract in exhaling. Be sure to relax the throat and simply use it as a passageway—the pulling in and pushing out of the air must be from the bottom of the chest. The best way to practice this at first is lying on your back on the floor; try it, but do not get discouraged when you stand and try it while playing—five years is good speed in proper development of this!

### 2. The slide.

Place the thumb and first finger on opposite side of the crossbar, with the second and third fingers on the outer slide and the little finger underneath the slide. Motion is from the elbow with a fairly stiff wrist; this may seem awkward at first, but greater speed and much greater accuracy will result in the end. The



slide should be stopped in position for every tone. In staccato work move from each tone as soon as you release it and wait in the next position for the next tone; in legato work move quickly at the last possible moment. Remember—THE SLIDE SHOULD NEVER MOVE SLOWLY—except in slow glissandi.

### 3. The attack and release.

The fundamental attack should be one where you hear the tone, not the sound of the attack. The release likewise. The explosive sforzando, the staccato, and the legato can all be developed if this is developed properly.

### 4. Intonation.

The exact location of the slide varies a great deal with the lip and within the position with an accurate lip; e. g., the 3rd position has at least four distinct distances from closed first position for correct melodic intonation. Differences made by different chords are easily adjustable by the hand. Special attention needs to be given to the F# and G above the bass staff—they are best played in the 7th partial series (6th overtone series), which is flat and unusable, on a valve instrument, but on the trombone may be played in "sharp third" and "sharp second" respectively. All of this series (seventh partials) should be placed noticeably sharp on the slide; many other tones need similar, though less drastic, favoring.

#### Daily Exercises for Development of the Tone, Tongue, and Slide

1. Four attacks and sustained notes in all registers:



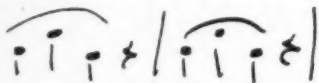
On each pitch, taking a half-octave at a time.



On each pitch following the four attacks.

2. Lip slurs interspersed with the attacks and sustained tones:

Fundamental rhythm—



In quarters at first, then eighths, then sixteenths, then speed the sixteenths.

Use many combinations of slurs similar to the following:



### 3. Arpeggios and scales in different speeds and articulations.

#### Development of Legato Tongueing



—on every tone; say "dah" (sostenuto tongueing). Seated one day at the organ (make this sound like the attack of a singer on this song).



—start on every tone; say "dah"; later "lah".



—every possible major and minor scale—every possible legato variation from "dah" to "ah."

#### Development of Staccato Tongueing

Start with a full quarter note, as in the four attacks exercise, (do not let the attack itself be heard, just the tone), and gradually make it shorter and shorter on the one tone. Develop individually on every tone and then combine tones. Below is the diagram of the sound of the note as you shorten it:



—Keep speed of the beat the same (takes two beats to execute one note and the rest) and increase the length of the rest as you shorten the note.

#### Final Note

This has been merely a brief outline of the technique of the trombone, with many omissions and much shortened. If you have any questions concerning these matters address them to: Ernest Lyon, Director, Department

of Bands, University of Louisville, Louisville 8, Kentucky.

I shall be glad to attempt to answer your questions. If enough questions of one kind come in maybe the editor will allow us to answer them all at once.

#### Materials I Use

##### 1. Methods and Studies

Beeler Method (Elementary)—Walter Beeler—Remick  
Young's Elementary Method—Lucille Young—Carl Fischer  
Arban's Complete Method—Arban—Many publishers

Complete Method for Trombone—Cornette (Proctor)—Cundy-Bettoney  
Selection of Concone Studies—Reinhardt—Elkan-Vogel

Schule für Zugposaune—Müller—German edition now out of print; (help me persuade some publisher to reprint it)

Methods for Trombone with Piano Accompaniment, Vol. I—Blazevitch—Am-Rus (Leeds)

Clarke's Trombone Method—Ernest Clarke—Carl Fischer

Forty Progressive Studies in Tenor Clef—Tyrrell—Boosey & Hawkes

Thirty-Six Exercises (in 3 volumes)—Blume—Carl Fischer

Melodious Etudes (in 3 volumes)—Rochut—Carl Fischer

Studies for Trombone (in 3 volumes)—Müller—Carl Fischer

Clef Studies (Conservatory Method)—Blazevitch—Leeds

Méthode pour Trombone—La Fosse—Leduc (Andraud or Baron)

##### 2. A sampling of solos (not usually good contest pieces)

Songs especially ones written for tenor voice—any good composer—many publishers

Six Sonatas for Trombone & Piano—Gallard—McGinnis & Marx

Fantasy Piece—Tuthill—Carl Fischer

Second Movement from Berlioz Symphony for Band—Berlioz—Mercury

Morceau Symphonique—Guilmant—Remick

Concert Piece—Nux—Andraud

Piece in Eb—Barat—Andraud

Sonata for Trombone & Piano—Sanders—Remick

Sonata for Trombone & Piano—Hindemith—Schott

Cavatine for Trombone & Piano—Saint-Saens—(Andraud or Baron)

I have not listed easy solos (other than easy songs and a few movements of the Galliard Sonatas) because I know of none that are musical. The usual list of contest pieces is available to all, so I have not added them here. There are many other good study books and solos available, especially in French editions.



# Let's Teach Rhythm Reading FUNCTIONALLY

MOST OF THE SIGHT-READING PROBLEMS of high school bands are due to their deficiencies in reading rhythm problems rather than their difficulties in fingering technical passages. Many of these difficulties in reading rhythms accurately, I feel, are the direct result of teaching rhythm in an abstract manner. Rhythm can and should be taught from a pragmatic standpoint so that ability to read rhythms actually functions as a skill.

The commonplace approach to the teaching of rhythms is through the assigning of time values to certain types of notes. Customarily 4/4 time is introduced first and the notes are given the accepted time values. For example, the quarter note equals one beat, the half note, two beats, etc. When the problem of 6/8 time is encountered, new time values must be assigned. Very few bands, consequently read as well rhythmically in 6/8 time as they do in 4/4 time. The average band will be completely lost if the time signature is 4/8, for instance, or any of the less common time signatures such as 3/2, 5/4, etc. It is the thesis of this article that through a functional approach to the teaching of rhythm, high school bands can develop a high degree of proficiency in reading rhythms accurately.

In analyzing rhythms, we soon come to the conclusion that rhythms are patterns, and that notes instead of having intrinsic value, have relative value, that is, they are always relative to other notes. For example, a quarter note does not always equal one count inasmuch as the value of the quarter note is dependent upon the lower number in the time signature. However, two quarter notes always equal a half note, regardless of the time signature. Other examples, upon inspection, will also be found to be relative.

Upon analysis, the common rhythm patterns group themselves into four categories. From these basic groups, the less common rhythm patterns can also be determined and classified. The most common rhythm patterns, and the ones which the members of the high school band will meet most frequently are: 1-2 equal notes equalling one note; 2-2 unequal notes equal to one note, the first note being three times as long as the second note; 3-2

unequal notes equal to one note, the first note being twice as long as the second note; 4-even triplet group, 3 even notes to one group. (See Chart).

In teaching these rhythm patterns to beginning students the emphasis in the second group is on its unevenness, and it always is played jerkily. In the third group, the terminology of a long and short note helps to stress the unevenness of this group, although a smoother feeling exists. While this

## GROUP ONE

2 equal notes  
equalling one note

1.  $\text{d} \text{ d} = \text{O}$

2.  $\text{!} \text{!} = \text{d}$

3.  $\text{!} \text{!} = \text{!}$

4.  $\text{F!} = \text{P}$

## GROUP TWO

(Uneven Group)

2 unequal notes, 1st note being 3 times as long as the second note

5.  $\text{d} \text{!} = \text{O}$

6.  $\text{!} \text{P} = \text{d}$

7.  $\text{!} \text{P} = \text{!}$

8.  $\text{F} \text{F} = \text{!}$

## GROUP THREE

(Long-Short Group)

2 unequal notes, 1st note being twice as long as second note

9.  $\text{d} \text{d} = \text{d}$

10.  $\text{!} \text{P} = \text{!}$

11.  $\text{P} \text{F} = \text{!}$

12.  $\text{F} \text{F} = \text{F}$

## GROUP FOUR

(Even Triplet Group)

3 even notes equal to one note

13.  $\text{d} \text{d} \text{d} = \text{O}$

14.  $\text{!} \text{!} \text{!} = \text{d}$

15.  $\text{!} \text{!} \text{!} = \text{!}$

16.  $\text{F} \text{F} \text{F} = \text{!}$

It's The Plea of  
**Arthur L. Fritschel**

Director of Instrumental Music  
Western Illinois State College  
Macomb

terminology might be misleading to the professional musician, it is familiar. (Please turn to page 39)



# Choral Section

Edited and Managed Entirely by Frederic Fay Swift, Mus. D.

Formerly Pres. N. S. V. A., Now Head of Music Education Dept., Hartwick College

Address all Correspondence, Choral News, Announcements, Pictures to Dr. Swift, 379 Main St., Oneonta, N. Y.

## Good Music it is Everywhere

IT IS RATHER DIFFICULT for anyone in one section of the country to compare musical standards in other sections. We recall a very amusing incident some years ago when a well-known music critic showed his lack of familiarity with music education when he started to rave about some school's symphony orchestra. It happened to be a rather poor orchestra but because it had sixty members he began to compare it with some of the leading symphonies of the country. He didn't know that there were at least a hundred school orchestras in the country which were not only larger, more perfectly instrumented, but also—performing a higher grade of music more artistically.

In the vocal field we have had similar experiences. A few years ago while tabulating the consensus of opinion of numbers which should be chosen for the National School Vocal Association lists, we received a report from one of our ten national areas in which the vocal chairman recommended that Bortniasny's "Cherubim Hymn" should be a national required number for a class A school. In another region it was also recommended—but for a class C school.

Since those days, it is our belief that the standards of good music have reached a unanimity which we have not possessed before. Through the use of radio, it is possible for some school choir in one area to be heard all over the country. Boys and girls in the East are able to know what is being done by the better groups in the West. It is our belief that we have some fine choral music in every area and state.

During the Christmas vacation, your vocal editor visited a dozen states in the East. Driving for about eight hours each day quite naturally we listened to the radio a great share of the time. In fact, we played a game by tuning in stations of cities

which we were approaching or which were a short distance away. In this way we heard dozens of small stations as well as the larger ones. Because it was the Christmas season and many school groups were performing, we heard, in a small way, a cross-section of Eastern America's choral music.

In Virginia it was a small girls ensemble that attracted our interest.

The director had simple arrangements but were sung most effectively and artistically. The diction was lovely. Each of the six voices blended. You could tell that here was a talented musician who was finding great pleasure in her work.

In the Carolinas it was a high school lad who was the soloist with a Hillbilly Band. His was a beautiful

### Pictures Prove Montana is Singing



Since 1942 the Concert Choir of State Teachers College at Bozeman, Montana, has appeared on tour before thousands of student and adult audiences throughout their state. Conrad Sondvig is their director.



Ninety-six voices make up this mixed choir at the Custer County High School at Niles City, Montana. Director is John Polisemo.

## Choral Section

voice and it is our belief that he will some day make a real name for himself in radio and recordings. The Carolina stations seemed to give a predominance of "western recordings"



This girls trio of the Fairview, Montana, Consolidated Schools is one of the most popular units of Director Norman F. Iverson's Choral Work.

as well as live programs—and this one singer was outstanding.

In Florida we happened to hear a negro choir that gave a most thrilling performance. In the usual style of the spiritual—"Po Little Jesus Boy" brought tears to our eyes. We glanced at each other and smiled through the tears—every listener must have been impressed.

Undoubtedly what we heard can be repeated dozens of times by others who listen rather critically to the school programs on the air.

The West-coast has its scores of  
(Please turn to page 31)

Top. The Girls Glee Club, next, the Mixed Choir, and next the Girls Ensemble of Plentywood, Montana. With a population of 1574, these groups speak (or should we say sing) well for their Director, Karl L. Ulmer. But there are singing boys in Plentywood, too. Witness the Glee Club.

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The Elkhart High School Symphonic Band, J. Frederick Muller, Director, Elkhart, Indiana.

# Trends in

*band program development strike a desirable balance between*

## Music Education Performance and Perfection

*By J. Frederick Muller*

**Director of the Instrumental Music Department  
School City of Elkhart  
Elkhart, Indiana**

Not Too Long Ago in the history of the Public School Band training program we witnessed a growing over emphasis on Performance and Perfection. Then came a decline in the function of the band as a unit in the Educational Philosophy. We suddenly realized the error and scrambled back to capture that which we lost educationally. At the moment we are in the process of stabilizing the fundamentals of Music Education. The future looks bright for in it we see the contributions being made through research and the result of experience is pointing the way to a more comprehensive and all inclusive Music Education training program for the band. We have returned to the basic Music Education philosophy; the individual, the human, the boy and girl and what we should be doing for them.

Our philosophy in Music Education

imparts in brief: "*Music is the tool by which we attack another phase of the education of the individual.*" When we do this, when we believe it and when we put it into practice we develop for all boys and girls the God-given gift of expression through music. We develop the human as a person fit to enter a society for effective living.

The danger line, the point from which Music Education can easily deviate from its purpose lies in an over emphasis of the development of the skills, performance and perfection all essential in the study of a musical instrument. The over stress of these essentials can crowd out completely the purpose of a Music Education in Public Education. It is not the purpose of this discussion to convey the impression that skills, perfection and performance are of lesser importance. On

the contrary, should one of these factors be slighted in the training of youth, the net result would spell failure for music, and failure for a Musically Educated individual to properly function in his community adult life.

The purpose and function of Music Education in the Public School is the basis upon which the band is placed in proper balance with the academic curriculum. In Elkhart, Indiana, we do not expect a boy or girl to be a straight "A" student in order to be eligible to participate in the band. Nor do we expect the student to be a failure in subject matter in order to be eligible for the band. We demand of the individual an unselfish contribution to the group. We insist that all students have the opportunity to explore in music and we provide the highest caliber of Musical attainment.



This motivates the incentive and "WILL" necessary for accomplishment. In our total band training, the skills pave the way for performance, study habits develop perfection, the accomplishment produces the satisfaction and the education through cooperation, opportunity for leadership, teamwork and a social sense of belonging to the band community is tied into one bundle proportionately balanced. Should one of these elements be omitted the band training program divorces itself from our educational system and ceases to justify its place in the education of our youth.

All over our Nation we see evidence of carefully planned research projects dealing with exploring the "know how". Some results are in evidence and point the way for the development of band training programs educationally sound. By virtue of the appearance of formulas provided by the Musical Instrument Industry and School Cities who have maintained outstanding band training programs over a period of years and the sharing of these experiences, an accurate and substantial educational band training program is being evolved. One of the major results will be the acceptance of the band training program by the School Administrator and community.

The band training program is a highly specialized field. The director must first be a teacher. He must attain the position of a specialist in dealing with individuals, be an instrumentalist of the highest order and must have a thorough knowledge of musical literature. He must understand the personality of the individual instruments, and the demands of the instrument as it relates itself to the human personality to be developed through a study of that instrument.

There is no happy medium nor concessions to be made regarding the degree of perfection necessary to be acceptable. It is either right or wrong. The director gets as much perfection or lack of it as he desires. Standards are high or low. In the effort to gain perfection and establish the highest respect for recreating the art of music the goals of attainment in the Music Education of the individual might well be lost.

In conclusion the band training educational program is one of the greatest stabilizing factors for the youth of today. How thankful we can be that the pioneers in this field of education are still with us and by their experiences we can continue to explore and point the way for a more complete nation wide public education acceptance of the band training music education program.

## The Musician's Workshop

A Bulletin Board Pays Off!

*By Harrison Elliott*

Director of High School Band  
Andrews, S. C. and Editor of  
THE SOUTH CAROLINA MUSICIAN

IN THE DAYS WHEN I was a pupil in elementary school, my teachers invariably were the sort who encouraged, nay demanded, that pupils pay marked attention to current events and that each pupil regularly contribute news clippings and pictures to be placed on the classroom bulletin board. I remember quite well the satisfaction that came to all of us as we studied the items we had brought in and which had been so neatly arranged on the board by our teachers.

My early training in that respect has its carry-over for I am today a confirmed believer in the power and worth of the bulletin board. Consequently, we have placed a wooden bulletin board on the wall of the high school corridor near the side entrance. Our board is about thirty by 44 inches in size. The body of the board is painted black; a 2-inch border is gold color, all in keeping with the colors of our school.

Year in and year out we keep two items on this board. . . i.e. . . a poster picturing the world's great composers, from Bach to Sousa, and a calendar of interest to musicians.

Items and bulletins are changed as soon as their purpose has been served. You will never find cobwebs or dust on our newscippings.

At various times you will see on our bulletin board:

Pictures and photographs of all-time greats in the field of band and instrumental music.

Pictures of expert American baton twirlers (usually attractive).

Pictures of outstanding American high school bands seated and in action.

Photos of our former band members who are now making good in college & university bands.

Pictures of newly-developed musical instruments.

Solo cornet parts of newly-published band selections.

Clippings (news & photos) from such music magazines as The School Musician, Instrumentalist, Symphony, The Baton and Etude. Also items and

pictures of interest from other magazines and newspapers.

Announcements of coming local and state musical events, concerts, etc., with lists of music to be performed. Announcements of various music scholarships offered by South Carolina colleges.

Sometimes on the board you will see lists of used band instruments for sale by pupils who are being graduated, moving away, getting married or going in for athletics. And about once each semester I'll place on the board a list of pupils who have not paid their band instrument or uniform rental and those who have forgotten that they still owe for reeds, valve oil, lyres, cork grease, etc. This last item is none too popular but it gets fast action. It is used only as a last resort.

To attract the interest of the entire student body, we sometimes place pictures of the foremost athletes and teams in the nation, on the board. Sometimes, too, we'll place a crooner's photo, without explanation, right in the center of the board. Such devices draw attention and likely as not the reader will take time to scan the other items. The general student body, as a result, becomes better informed about the band, its needs, its problems, its aims, its activities.

Much valuable rehearsal time is saved by the bulletin board. Answers to many questions that might be asked by band members are anticipated and placed on the board.

The bulletin board affords information and inspiration to the band members, and so, being properly oriented, the student can know "where he is", how far he has to go to equal the performance of the "stars". I believe that much is to be learned from "example". It is well, therefore, to keep always before the student the words, deeds and likenesses of men and women whose exemplary lives and achievements will be a credit to our country and a spur to youth who should and must, in their own way, follow in the footsteps of the mighty.

Send in Your Workshop Idea.



## This Fine Young Band Man Can Give All the Answers from Actual Experience

Gainesville, Florida—One of the most progressive and fast moving band programs among American Universities today is that under the direction of Harold B. Bachman at the University of Florida. There are six bands in all. The two Gator Bands, (a) The Football Band, (b) The Concert Band, the Reserve Band, The Pep Band, The Military Band, and The Summer School Band. Together these bands represent a membership of 200 young men and women and present a colorful picture beautifying the campus.

With many brilliant years behind him as director of service bands in World War I and World War II, Mr. Bachman might well be expected to introduce a student form of government as an important feature of his band program. Actually, he has developed a model plan upon which an unusually fine department is fast coming into being.

## Let Those Rhythm Kids Answer Their Own Mail

That picture of "The Rhythm Kids" the dance orchestra of the Chambersburg, Pennsylvania, High School where Philip H. Young directs which appeared on page 21 of our January issue has brought an avalanche of mail and inquiries from interested people who must know more about them.

Well we haven't much more to tell you but we can give you the personnel of the group and you can write direct to your favorite or send a Valentine as your emotions may suggest. Here they are.

Piano, Nancy Ridley, Drums, Eugene Teagans, Bass, William Traxler, Saxes, Robert Shuman, Don Shaffer, and Robert Hasbrook, Brass, Gary Shockey, Robert Klock, William Koser, Bruce McCleary, Richard Gabler, Neal Lehman and Norman Henneberger, Vocalists, Shirley Glass and Anita Rensch.

## Langenus Takes Over the Clarinets at Oberlin

Oberlin, Ohio—Gustave Langenus of New York City has been named professor of wood-wind instruments in the Conservatory of Music, Oberlin College, for the second semester of the current year, February through June. He is taking over the work of a former pupil of his, George Wain.

Prof. Langenus was born in Belgium and came to this country as a young man to be first clarinetist in the New York Symphony Orchestra under Walter Damrosch. He has had other symphony work and founded the New York Chamber Music Society.

Widely known himself as a fine musician and teacher, Prof. Langenus has the satisfaction of seeing many of his pupils attain prominent positions in all parts of the world as teachers and as symphony musicians.

## ORIGINAL BAND CLINIC COMES OF AGE IN URBANA'S 21ST TRIUMPH

Through flood waters and over icy roads, from 13 states in all directions they came to the Twenty-First Annual University of Illinois Band Clinic held in the traditionally "temporary" band building on the campus. More than 150 registered for the enlarged three day event, January 5, 6 and 7, which is above average and at least 100 more were kept away by unfavorable weather and travelling conditions.

The clinic began a half day earlier than usual and lasted an evening and a half day longer. Many new features were added and emphasis shifted from here to there agreeing with suggestions made by some of last year's clinicians. Many who were in attendance this year have not missed one of the twenty previous events.

Mark H. Hindsley, now director of University bands, was Director of the clinic assisted by all of his competent staff plus

the faculty of the School of Music. There were edifying clinics on all of the brass and reed instruments as well as percussion and many fine lectures on all points of band teaching, directing and administration. These were under the chairmanship of the big names in the middle west on their respective subjects.

As usual, the reading of new band material in all grades of difficulty by the three superb bands of the University was the inspiring feature of the clinic. Well over 100 numbers appear on the reading list and the visiting directors heard the major part of most of them.

Among added events were a fine lecture by Franklin C. Kreider on "High School Band Problems and Techniques" followed by an hour's general forum; the extra amount of time given to individual instruments and their problems by members of the band department's wood and percussion faculty, and the performance of

## Drummers of the South Tip of Texas



Down in the Rio Grande Valley in far southeast Texas, lies Hidalgo County, where they raise that marvelous pink grapefruit that makes California and Florida so jealous. County seat is Edinburg, and there you will find a High School Band, the goodness of which is symbolized in the rich, ripe, orchard harvest. This is its Percussion Section and its players are, left to right: Jane Herrington, Travis Dugger, Edna Jo Deville, Marjorie Henrichson, Espligenio Jasso, Glenda Rietz (drum major for band), and Ralph Bolls. The school uses the name "Bobcat" which accounts for the design on the drum.

the University Sinfonietta directed by John M. Kuypers.

The University of Illinois Band Clinic was founded by A. A. Harding, now Director of Bands, Emeritus, in 1930. For several years it became also the National Band Clinic, with the joint sponsorship of the National High School Band Association. During the years, thousands of band conductors, students, publishers, manufacturers and dealers have hallowed the walls of the little Band building and have left their testimony that these Clinics played a significant part in the movement for better school bands.

### **Northern Illinois Grade School Orch. Festival at Maywood, February 25**

Saturday, Feb. 25, will be a red-letter day for more than 600 grade school orchestra musicians in 15 Northern Illinois towns. On that day they will meet at Proviso High school in Maywood, Illinois, with their well polished fiddles and brightly burnished horns for the biggest musical event of their school year—the fourth annual Northern Illinois Grade School Orchestra festival.

The big festival will be a day-long affair and the hundreds of youngsters have been preparing for it for many weeks, vying with each other for places in the 115-piece orchestra that will climax the festival. Soloists and small ensembles are preparing special music too, and the morning session of the festival will be given over to their competition for a place on the evening program. About 75 soloists and 30 ensembles will be heard during the morning, 15 grade school orchestras from the participating schools will play during the afternoon, and the specially chosen Festival orchestra, representing all of the member schools, will provide a public concert in the evening. Except for choosing soloists and ensembles to appear in the evening concert, there will be no competition during the festival; the grade schoolers will strut their best only for the constructive criticism and helpful advice of three widely known musicians chosen as judges.

Paul Painter of the School of Music of the University of Illinois has been engaged as conductor of the Festival orchestra and will also serve as one of the solo, ensemble, and orchestra judges. Merle Isaac, Chicago school principal, conductor and composer, and Wolfgang Kuhn, Chicago conductor, will also serve as judges.

Sponsor of the novel festival is the Northern Illinois Grade School Orchestra association, which inaugurated the project in 1947. Sparking the effort, the officers of the association include Miss Grace Peacock of Elmhurst, president, Miss Marie Louise Goyette of Berwyn, treasurer, and Russell S. Suppiger of Maywood, secretary. Directors and pupils from River Forest, Elmwood Park, Maywood, Berwyn, Elmhurst, Oak Park, Batavia, Aurora (East), Desplaines, Chicago Heights, Downers Grove, Barrington, Riverside, Elgin, and Argo are participating.

**Don't Miss the  
M.E.N. Conference  
St. Louis, Mo., March 18-23**

## **Iddings Aids Strings to Make Come-Back in North Texas**

The Graham, Texas, School Orchestra is doing much to attract attention to string playing in the northern part of the state. The orchestra was organized last year when woodwinds and brasses were added to a stringed-instruments class. This necessitated that the orchestra rehearse after regular school hours and only one period per week.

Last year the Graham School Orchestra participated in the Tenth Region Competition Festival at Denton and were rated in Division II in both concert playing and sight reading. They played three formal concerts and took part in many community programs.

This year the orchestra is playing several concerts for other schools in the vicinity of Graham including Hardin College in Wichita Falls.

Mr. F. E. Iddings, director of music for the Graham High School, is responsible for the organization of this fine young orchestra and sincere in his efforts to stimulate interest in the string program and the orchestra.

The orchestra played their first concert of the current season on December 8th

and were enthusiastically received. At this concert the girls wore their new orchestra formal. Uniform coats for the boys make the Graham orchestra one of the best dressed school orchestras in the state.

Mr. George Willson, instrumental instructor in the elementary and junior high school, has classes in violin for the beginners and intermediate players. The size of the classes indicates that interest in the string program is good and will continue to grow.

### **Tennessee Music Camp**

Among the many outdoor summer schools of music which are springing up wherever beautiful lakes, green hills and valleys provide the setting is the Smoky Mountain Music Camp at Gatlingburg, Tennessee. Like most such schools, a fine balance of music and physical education is provided with all of the recreational joys which nature has to supply. O'Dell Willis and Edward Hamilton are Directors.



With patience and understanding F. E. Iddings, Director of Music in the Graham, Texas, High School coaches his young students (above) in the fine art of Cello playing. The Orchestra (below) is the pride and joy of the community.

## I Hear Music —EVERYWHERE

By Forrest L. McAllister

Two very successful "Community Music Workshops" were held in Missouri in January under the auspices of the State Department of Education and the Missouri Music Educators Association in cooperation with the American Music Conference.

Alfred W. Bleckschmidt, State Supervisor of Fine Arts, realizes the importance of developing more public interest in, and support for, music in education. He is an outstanding speaker who has complete command of his subject. He is currently working on a joint project with the State Department of Agriculture to develop more opportunities for children and adults in the rural areas of Missouri to participate in more music. Under his untiring effort, Missouri is continuing to "move ahead with music."

Walter Haberaecker, Director of Instrumental Music, Jefferson City, Missouri Junior College and High School, is to be commended for his work as chairman of the Jeff-City Community Music Workshop. He secured the Executive Secretary of the Chamber of Commerce (Barber Shop Chorus Director), the Dean of the Junior College, the President of the Parents and Teachers Council, clergymen and other dignitaries as speakers. All championed more music for children and adults. He is a firm believer in AMC's plan to develop Community Music Councils. Plans are already underway for a Jefferson City Music Council.

I had the pleasure of conducting Haberaecker's band in rehearsal. It was as efficient and well disciplined as his preparation for the workshop. His student government and cooperation was the essence of perfection. This writer takes pleasure in saluting a wonderful Symphonic Band and a successful leader who has truly learned the four steps to being a real school music director. In order of importance: (1) a teacher of children, (2) an educator, (3) a music educator, and (4) a specialist.

While visiting the Lincoln University, the colored university for Missouri, I had the pleasure of seeing an up-to-date modern music plant that anyone would desire. Practice rooms, a theory room, an instrumental ensemble room, a choral room and all other areas necessary to make a complete music school, proves that the factory is outstanding and is a credit to music education in America. They are truly helping to make America musical.

An excellent Community Music Workshop was held in St. Louis at the Ludwig College of Music. Paul A. Schuette, Educational Director of the college, developed an outstanding agenda. Again, Laymen as well as music educators conferred on the problem of developing a better understanding of a balanced music program in the schools. Lawrence Guenther, President of the Missouri Music Educators Association, gave an inspiring address—"The Value of Music in Education."

The highlight of the day was a talk by Bernard F. Dickmann, Postmaster of St. Louis, who stressed the importance

of lay leadership in developing community support for school and community music. He is the President of the St. Louis Music Sponsors. They encourage more music in education.

The Jefferson City Kiwanis Club was the seventeenth to sing like Fred Waring's Glee Club in just four minutes. Is there a trick to it? Well, yes and no. Watch this column in the future to learn the secret.

### "THOUGHTS WHILE SHAVING"

It is funny, isn't it? Adult music organization leaders, such as the civic band, orchestra and chorus directors, are concerned over the fact that they are not receiving enough new material from the schools, and the school music directors are unhappy because there is not a place in the community where their graduates can continue their playing or singing. The answer is quite simple—develop a city or Community Music Council. This will give all civic minded leaders a chance to help

correct both of these problems and develop many fine opportunities for all of the people to "Enjoy Life More With Music." The American Music Conference, 332 South Michigan Avenue, will be glad to contribute as much help as they possibly can.

In my travels I continually find that the more prominent a position a man holds in music education, the more interested and cooperative he becomes. As my late father always said, "The director who swings the hardest, has the loudest band but gets the lowest marks."

Bands, amounting to greater numbers than ever before, are getting better and better.

Your SM Instrumental Editors are always glad to hear from you. Write them often about your musical problems.

## Poster is FREE to Promote Music



NEW POSTER—The American Music Conference's new 18 x 22 inch poster "Yes You Can" is available without cost to music teachers, classroom teachers, superintendents and principals, upon request. Write to AMC, 332 South Michigan Avenue, Chicago 4, Illinois.

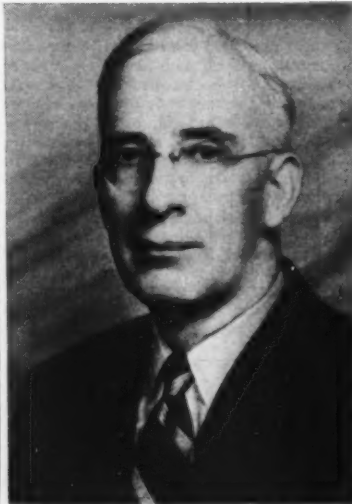


## Paul Morrison, Honor Man of School Music, Feted at Midwest Band Clinic

Paul E. Morrison of Quincy, Illinois, was honored at the Third Annual Midwest Band Clinic held in Chicago in December when he was presented with the Band Director's National Arian Award for meritorious service in the field of Music Education. Mr. Morrison was the first director to receive this award, the presentation of which to one director each year will be one of the highlights of future Midwest Band Clinics.

Mr. Morrison began his career in Jacksonville, Illinois, in 1911 as an academic instructor. In 1916 he moved to Quincy where he, in 1920, started the famous Quincy Band, setting for the next 29 years a record seldom equalled, it is believed, by any director. He also organized an orchestra the same year and continued teaching some academic classes. Seven years after the Quincy band was organized he took his group to the National Contest in Council Bluffs and was in the final running of the first six bands in the nation. With such a record, the Quincy school board relieved Mr. Morrison of his academic work and allowed him to devote his entire time to Instrumental Music. The band was selected to represent Illinois in the National Contests at Flint, Elkhart, Cleveland, Evanston, Des Moines, and Battle Creek, winning National Championships at Evanston and Battle Creek. His orchestra also represented the state of Illinois at the Columbus and Indianapolis National Contests.

In presenting the award, before more than a thousand of his best Director



The good a man does in this life, bestows its own honor upon him. It is we who are benefited by living with him. Thus gratitude is expressed for Paul F. Morrison.

friends, Mr. Hubert E. Nutt, Dean of the VanderCook School of Music,\* of which Mr. Morrison is a graduate, said: "Tonight we are bestowing the greatest signal honor that can come to any Band Director. I have known Paul personally for nearly 25 years and have judged his bands and orchestras, as well as his ensembles and soloists, many times in the contests. His championship bands and orchestras have always exhibited the inspirational leadership and outstanding sportsmanship of their great director. It is an honor to award to you, Paul Morrison, the Band Director's National Arian Award. You are the unanimous choice of the committee as the Nation's 'Director of the Year'. We all admire you and wish you well for many years to come."

### In the HARD Years, Men Like Barabash Created Our Finest School Bands

Chicago, Illinois—One of the greatest and most memorable names in those brilliant years of the National School Band contests when they HAD to be good, was that of John H. Barabash then director of the Harrison High School Band. His class A organization was acknowledged one of the finest in the country and one of the historic blue ribbons of the National School Band association.

But the nation-wide acknowledgement and appreciation of hard work and genius in the field of school band directing died with the submersion of that great organization headed by the late Archie McAlister and the homicide of the National contest. John Barabash for one is doing greater work than ever before but the magnitude of his achievements are hid under a bushel. At Wright Junior College where he has taught and directed the band for the past ten years he continues to thrill his audiences on such occasions as his recent concert. It is unfortunate that the fine work of such men should be known by so few.

### Help for Those Other School Musicians at Delta Service Clinics

Cleveland, Mississippi—The music department of Delta State College in this city is inaugurating a new series of band clinics under the title of Instrumental Service Clinics. While most general band clinics serve their members adequately, a great many members of school bands do not get to attend these clinics and take part in their activities. Usually, the less experienced stay at home. This new type of clinic is devised to be of service to all school band members, and particularly to the younger and less experienced.

The Instrumental Service Clinics serve each of the three sections used in band—drums, woodwind and brass. The first clinic was held for the members of the percussion sections of all bands in the Delta area and was held on Saturday, January 28. Various directors are asked to assist in the project and Miss Grace Kelly, one of Mississippi's outstanding drummers and director of music at Itta Bena, Mississippi, together with Dr. John Paul Jones, head of the college music department, adequately directed the first session in percussion.

The woodwind clinic, held Saturday, February 4, was in the charge of Mr. Edward L. Cross, director of bands and Assistant Professor of music at Delta State. Mr. Cross, a fine woodwind man himself, was ably assisted by other band directors in the area who have had considerable woodwind training and experience.

The brass group met Saturday, February 11, again with Mr. Cross in charge and assisted by Mr. Fred Taylor who specializes in brass and is director of the Cleveland, Mississippi, high school band.

The press dead-line is too near to give definite information at this time on the various directors assisting in this work. This must be left for a later review.

It is felt that by having clinics in sections, the various instructors will be able to reach more students personally, giving advice toward better reading and general musicianship as well as correcting faulty playing habits. Not only will fundamental principles be stressed but each of the state required band numbers will be studied and rehearsed by the various sections. The same will be true for the selected number where so desired by the individual director. There is no cost to the student and no enrollment fees, this being a part of the service of the Delta State College music department.

**Meet me in St. Louis, Louie,  
Meet me. I'll be there.  
Sixty-Three's our number, Louie.  
Miss me, don't you dare.**

You must have been a pioneer in school music to remember the tune that sent millions to the St. Louis World's Fair in 1904. It was our cradle song. And we can remember long after, thrilling to tall tales of the gay and colorful "Pike" and the unbelievable Ferris Wheel. Of course, we had to garble Andy Starling's words a bit, but they still fit Kerry Mills' music.

St. Louis made a deep impression on those who came to visit its great Fair. To them, the splendor of it has never been equalled. Somehow we feel the M E N Conference will be like that,—long remembered as one of the grandest and most inspiring crescendos in the history of music education.

**We'll be looking for you**

**At Booth 63**

# Wisconsin Father and Two Sons Keep the Mills of School Music Running Smoothly

## Together They Teach and Direct 6 Bands

Three in 1 family of school bandmasters, all working at it full time, simultaneously, is a newsworthy discovery. These are the Hamels of Wisconsin. It would be difficult to estimate the pyramiding number of young musicians this family tree of instructors have started on the road to happy lives through music.

Senior of the group is M. G. Hamel who teaches band one day each week in Loyal, Greenwood and Pittsville and two days each week in Stanley, Wisconsin. In each of these schools he teaches and directs both junior and senior bands. His work includes beginner instruction on all instruments as well as baton twirling and marching.

The senior Hamel played with the nation's big name bands of 1912 to 1916. The basis of his teaching career began at The Conn National School of Music now extinct. His work at the University of Wisconsin brought the reward of a life time teaching certificate.

With one or two exceptions, his bands have won first place consistently in both playing and marching contests, entering as class B although officially rated by school enrollment in D or C.

"Our four boys", writes Mr. Hamel, "are all degree men; Louis the oldest in science and music, Paul in art and music, Neal in medicine and Lyle in architecture. They are all good musicians, Louis and Paul devoted to its teaching. As for me, a never ending thrill is to present a new band in its first concert. That and my woodworking hobby shop bring to me the golden hours of my life".

### Louis at Minocqua, Wis.

In the band rehearsal room at Minocqua High School, we find Louis M. Hamel's oldest son directing and instructing the young band students. With his degree from Central State Teachers College at Stevens Point, Louis taught for a year at Muscoda and is now in his fourth year at Minocqua where he has a first division band of 40 musicians.

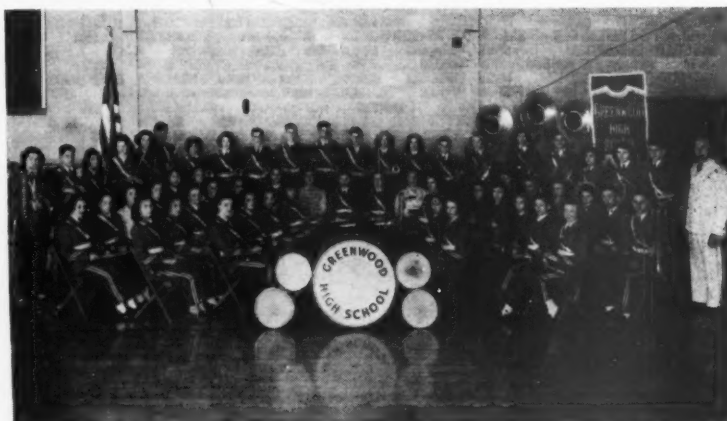
Major Hamel was a pilot in the United States Army Airforce during the war in command of a Super Fortress. He is married and now has two daughters and a son all with strong musical promise.

### Paul at Berrien Springs, Mich.

Paul, the second son and the third string on the Hamel music lyre directs band and teaches wind instruments at Emmanuel Missionary College in Berrien Springs, Michigan, from which he took his Bachelors Degree in Art. His work on his Masters Degree is at the VanderCook School of Music in Chicago. Although a junior in the field of band music education Paul's music department at the college is showing rapid increase in enrollment and standard.

Playing clarinet with Post bands for 3½ years during the war with 13 months overseas as a Surgical NCO, Paul had a

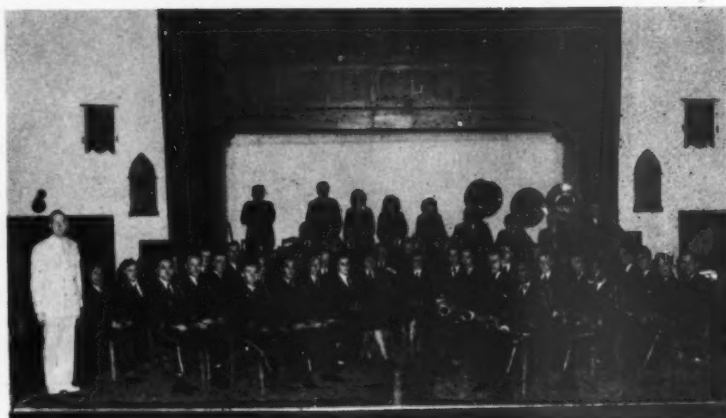
(Please turn to page 35)



Senior of these 3-Acres of School Music is M. G. Hamel who directs 4 fine Wisconsin Bands.



Louis, the eldest son, has 40 musicians under his baton at Minocqua, Wisconsin.



Berrien Springs, Michigan, claims Paul, the second son, for its E. M. College.

## CALENDAR OF CLINICS

ARKANSAS—Mar. 10-11: Pine Bluff—Instrumental Directors' Workshop. Mar. 16-18: Little Rock—Choral Clinic.

CALIFORNIA—Mar. 17-18: Fresno—Competition-Festival. James Winter, Fresno State College, Fresno. Mar. 24-25: Bakersfield—Competition-Festival. James Winter.

COLORADO—Feb. 10-12: Denver—Colorado Music Educators Association Annual Business Meeting and Clinic. Gus E. Jackson, 521 N. Wahsatch, Colorado Springs.

DELAWARE—Feb. 18: Dover—Solo and Small Ensembles Festival. Mar. 30-31: Dover—All-State Band Festival. R. Williams, Alexis I. DuPont School, Wilmington.

GEORGIA—Mar. 24: Atlanta—All-State Band. Harris Mitchell, Athens.

MISSISSIPPI—Mar. 15-16: Jackson—Mississippi Music Educators Association Meeting.

NEW HAMPSHIRE—Mar. 17-18: Manchester—Concert Festival.

OKLAHOMA—Feb. 16-18: Norman—All-State Orchestra Clinic. Walter L. Haderer, U. of Oklahoma. Feb. 23-25: Norman—All-State Concert Band. Leonard Haug, U. of Oklahoma.

SOUTH DAKOTA—Mar. (date to be announced): Huron—String Clinic. Mrs. R. Bentley, Redfield.

TENNESSEE—Mar. 24: Knoxville—All-State Chorus & Orchestra. Mrs. Helen Rennick, 359 Derby Rd., Chattanooga.

TEXAS—Feb. 8-11: Mineral Wells—Texas Music Convention-Clinic. Jack H. Mahan, 302 Lumpkin, Texarkana.

VIRGINIA—Feb. 10-12: Norfolk, Winchester—All-State Band (two Divisions).

## Kentucky Bandmen Get 2-Day Pep-up at U. of L.

Louisville, Kentucky—Aided by Carleton Lee Stewart of Mason City, Iowa, the Kentucky State Band Clinic held January 13 and 14 on the campus of the University of Louisville was a brilliant success. The clinic was sponsored by the University's Department of Bands in cooperation with the State Band and Orchestra Directors association and the Music Educators association.

Panels on brass and woodwind, the reading of new band music in all grades, a clinic on marching bands and formal and informal performances by the University Concert Band which is under the direction of Ernest Lyon were serious events interspersing the business and social meetings. A percussion clinic by William F. Ludwig, Sr., was of special interest.

### By Line in Error

Gordon W. Bird, who wrote "Our Broad Potentials" for our December issue is going to school in New York. But he did not take Drake University with him when he left Des Moines, Iowa. The accident in typesetting probably was the result of the New York date line on correspondence and manuscript. But it is still our error. So sorry.

## Walter Hendl to Conduct Baylor Golden Wave Band

On February 16 Mr. Walter Hendl, conductor of the Dallas Symphony, will be guest conductor with the Baylor University Golden Wave Band, Donald I. Moore, director. Mr. Hendl will conduct the Schoenberg *Theme and Variations*, Henry Cowell's *Shoonthree* and the *Suite Française* by Darius Milhaud, all three of which he conducted with the Goldman Band in Carnegie Hall two years ago. Mr. Moore will conduct the first perform-

ance of *Solemn Prelude*, a number written for the Baylor Band by Ulysses Kay, this year's winner of the Prix de Rome, in addition to the San Juan Canto Yoruba, Gossec's *Military Symphony*, and Douglas Gallet's arrangement of the Poulenc *Mouvements Perpetuels*.

## Did You Miss These Helpful Articles in Past Issues of The SM?

### On Band Parents Clubs

When your School Musician first introduced the idea of the Band Parents Club 18 years ago, directors were skeptical. Fear and doubt prevailed, "It's too unlike school precedent," they said, "We can't afford to have parents interfering with the difficult task of directing the band." But we kept the idea alive. Clubs began to organize and to help in the ways that the Music program needed help. Skepticism soon changed over to enthusiasm and today the director is the "Band Boosters" (as the club is sometimes called), biggest booster. Many articles have been published on the subject. Here are some of the more recent ones. Most of these issues are still available. See price list of back issues elsewhere in this issue.

A Word to Pa and Ma, *Andersen*, Feb. 1933.

The Back Parlor—beginning of series, June, 1934.

Can We Measure the Value of Band Mothers' Clubs? *Shank*, Dec., 1937.

Is School Music Culture Stymied By Parental Indifference? *Opsahl*, April, 1941.

"Junior Wanted a French Horn So We Bought Him a Piccolo", *Meyers*, Sept., 1941.

Band Parents Clubs, What Can They Do? *Schroeter*, Nov., 1943.

"I've Got the Best 'Moms' Band in the Country", *Zabalka*, Apr., 1945.

Our Band Loyalty Club Is A Hard-Working Santa, *Harper*, Dec., 1947.

Band Parents Club Constitution, Feb., 1948.

## "Boosters" of this Band are Big Business in Andalusia, Alabama



This Senior Band of Andalusia, Alabama is really big news with the townfolk who are back of the music program in full force. 31 of the 48 musicians in this group are from the 7th and 8th Grades. A Junior Band of 30 is drawn from 5th and 6th Grades. Dan H. Hanna has the full support of the administrators. The Band Boosters Club recently bought the band new gray trousers uniform with money earned from selling programs at Athletic events but that's another story we will tell you later.



# Continuing the Study of The Cup Mouthpiece with Special Reference to Dento-Facial Irregularities

By *Norman J. Hunt*

Noted Brass Instrument Instructor  
Brigham Young University  
Provo, Utah

## Part Two

MAN DOES NOT INHERIT from nature all the physical characteristics necessary to perform well on musical instruments. In order to play any musical instrument well, some part of the physical make-up must be changed or developed from the form that nature gives it. Nature does not make a set of teeth that can be changed, formed or developed to fit correctly the outline of the ordinary straight-rim mouthpiece, no matter how early the player begins his study.

In order to make a thorough study of dento-facial irregularities and their relationship to the cup mouthpiece, it seems desirable to point out briefly

some of the major anatomical features of the face and to describe some of the differences in these structures.

The upper and lower jaws make up the greater portion of the bony framework of the face. The upper jaw is attached directly to the bones of the skull and is not moveable, while the lower jaw is attached to the base of the skull by ligaments and muscles and has some freedom of movement. In the desired facial development, the lower jaw rests directly below the upper and is approximately the same size. In many cases the structural differences between the lower and the upper jaws are so great that the freedom of motion of the lower jaw is inadequate and adaptation to the embouchure required for a cup mouthpiece is impaired.

There are two structural differences in jaw relationship which are important in the functioning of a correct embouchure. In one of these relationships the lower jaw is smaller and retruded behind the upper jaw. Concerning this problem, Cheney and Hughes state the following:

"This condition of retrusion, called distocclusion by the orthodontist, is sufficiently severe to warrant correction in approximately ten to fifteen per cent of the population."<sup>8</sup>

In the other of these relationships, the lower jaw is larger and is protruded in front. Cheney and Hughes continue as follows:

"Protrusion of the lower jaw, called mesiocclusion, needs correction in about five percent of the population."<sup>9</sup>

When either of these relationships are present, the performer must shift his natural facial position before a

desirable playing position can be obtained. When this shift is made, considerable strain is placed upon the facial muscles and fatigue usually occurs rather soon. This positioning of the jaws and facial muscles is important because they support the instrumental mouthpiece.

Another feature which complicates the development of a normal, healthy embouchure is the teeth. The teeth are held in the bone of each jaw and vary in shape and size according to their function. When the teeth are in a normal alignment they form an arch similar to the outline of the jaw bone and the lower teeth rest against the uppers with the grinding surfaces striking one another. In the normal relationship of the teeth, the upper front teeth overlap the lowers by approximately one third the crowns of the latter. Reference is made to Cheney and Hughes again as follows:

"Often the teeth are very small and/or widely spaced in the jaw bone. Crowding of teeth in the upper arch, in the lower, or in both arches occurs very often. They may be sharply rotated, they may overlap, one or more of the upper front teeth may be on the inside of the lowers, or the individual teeth may be forced to erupt far out of their normal position. Whether spaced or overlapped, the teeth may incline outward or tip backward. Sometimes the upper front teeth entirely overlap the lowers in a deep overbite, or, as in open bite, they may fall completely to come together."<sup>10</sup>

8. Edward A. Cheney and Byron Hughes, "Dento-Facial Irregularity," *Etude*, July 1946, p. 379.

9. *Ibid.*

10. *Ibid.*, p. 413.



In the installment to follow Mr. Hunt tells an amazing story-in-pictures of common Dento Facial Irregularities.

The above mentioned irregularities are but a few of the many irregularities of the teeth which complicate the formation of a satisfactory embouchure.

Those features that conform to the shape of the bones and teeth which they cover e.g., the soft tissues which cover the framework of the face, must also be considered in the development of a correct embouchure. The construction of the lips is an important factor to consider.

There is an oval muscle around the mouth. On each side of the nose and attached to the upper lip are two cord-like muscles which function to raise the upper lip. (See Plate 1) If these muscles are used, the upper lip will be drawn from under the mouthpiece. In the center of the lower lip there is a powerful muscle which extends from the tip of the lip to the chin. There is also another muscle on each side of the chin muscle running diagonally and extending from the neck to the tip of the lip underneath the oval or orbicularis oris muscle.

In the lower lip there are three important muscles that are actually involved in supporting the mouthpiece. These muscles are all on a different angle. In the upper lip there is only one muscle directly involved.

During the process of playing the greater amount of pressure from the mouthpiece should be carried on the lower jaw. The lower lip is the sturdiest of the two since there are several groups of muscles involved, whereas on the upper there is only one. When the lips tire there is a natural desire for relief and, because the lower lip can be relieved by allowing the jaw to recede, there is a tendency to transfer the pressure to the upper lip. Since the upper lip is the weaker of the two, use of excessive pressure on it tends to lower the player's resistance much sooner. Excessive use of pressure causes rigidity throughout the entire body, especially in the neck. When the neck muscles become tense, the air column becomes restricted and the tone quality suffers.

There is an erroneous idea extant among many brass instrument teachers, that when the lips are stretched across the teeth or the corners of the mouth drawn back, the lips are contracted in a manner to produce high tones. What has really happened is that the cheek muscles have become tense and have stretched the oval (orbicularis oris) muscle to a point where they cannot resist pressure. (See Plate 1)

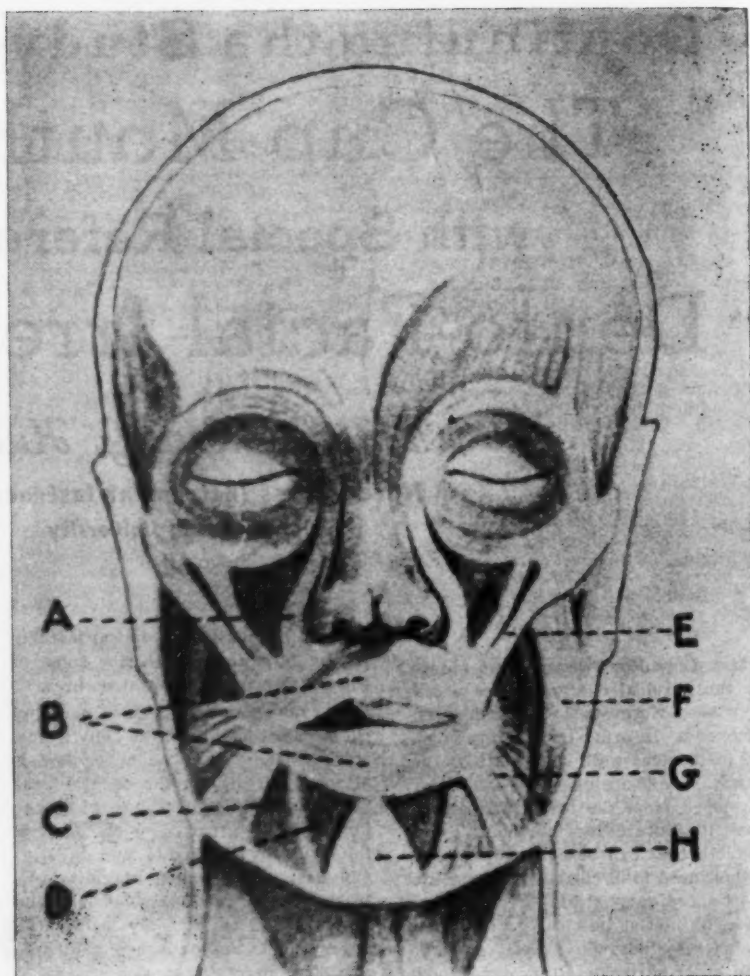


Plate 1

A—Levator labii superioris alaeque nasi.  
B—Orbicularis oris.  
C—Depressor anguli oris.  
D—Depressor labii inferioris.

E—Zygomatici.  
F—Masseter.  
G—Risorius.  
H—Levator menti.

Stretching the lips only works the cheek muscles, which in time will develop these muscles to such an extent that they will hinder proper development of the lip muscles. If the lip muscles are used correctly, the performer should get the feeling that the corners of the mouth are coming slightly forward. In other words, he will feel that the lips are bunching. This bunching can be carried to the extreme, in which case an inadvisable puckering takes place. In order to cause these muscles to become tense, they should be contracted or bunched, not stretched.

Extreme retrusion of the lower jaw is a very undesirable characteristic for brass instrument performers. Brass players have embouchure trouble in proportion to the amount of retrusion or distocclusion which is found.

Often the amount of jaw movement needed to adapt the retrusion or distocclusion in addition to the other muscular movements required in securing a correct embouchure is so great that it prevents satisfactory functioning.

In the case of mild protrusion, the brass instrument player may make a satisfactory adjustment while the woodwind instrumentalist will have a difficult time adjusting his embouchure. In the rare case of extreme protrusion, it would be more difficult for the student to adjust to a woodwind instrument than to a brass instrument.

In the case of extreme retrusion, it is easier to adjust to a woodwind instrument than to a brass instrument.

To Be Continued

# Baton Twirling

*for Posture . Beauty . Poise and Grace*





## My Twirlers Must Play

By E. A. Schear  
Kent Roosevelt H. S., Kent, Ohio  
B. M. E. Otterbein, M. M. E. Michigan

My idea is that all majorettes must not only be twirlers but also be players. There are several reasons for my belief and I shall attempt to explain them briefly.

First, if your girls are not players what use do you have for them after football season? They should earn their credit as much as the playing band member. They could be librarians possibly, but what if you have five or six? The majorette who is a player will have more feeling of belonging to the band. Of course, majorettes work as a unit but still they must realize that they are a part of the complete marching band. When I came to Kent the ma-



Two little trouping beauties of the Ridley Township High School Band of Folsom, Pennsylvania are Barbara Ann Piesochinski, left, who is 4 1/2, 43-inches tall and the band mascot. She marches and twirls with the best of them. Right, Hesther Walters is in 10th Grade. Both are willing to wait a reasonable time to win the coveted beauty honor. Marie Sidor-sky is their proud director.

### Beauty Favorite of the Month

Picture on Page 25

Reflecting glory to her home state of Ohio, Mary McKinley Roland is now head majorette of the Temple University Diamond Band, Philadelphia, Pennsylvania. Her twirling career began with the Hicksville, Ohio High School Band and she later led the National Championship VFW band of Fostoria. Her sparkling beauty made her a favorite as a model with photo studios in Fostoria and Dayton. She has been starred as a vocalist and tap dancer appearing in many cities in Ohio and Indiana. Has taught ballroom dancing.

She holds numerous medals and awards for her marvelous baton twirling skill, is now a freshman in Teachers College. She presents here one of the most beautiful pictures our judges have released for publication.

jorettes had the idea that they were just a group of outsiders who appeared with the band at football games and marching events. This idea has disappeared, now.

Majorettes with a playing background should have a better feeling for music—rhythmically, especially.

I especially suggest the following instruments: oboe, bassoon, flute, horn, alto or bass clarinet. This puts your double reed player to use during marching season.

In closing, I feel that if a girl is not ambitious enough to play an instrument, she is not what you want for a majorette.

## Contest Results

### Holiday Twirling Festival

Ohio twirlers as well as those invited from out of the State competed in the first Holiday Twirling Festival at the Bomberger Gym, Dayton, Ohio, several weeks ago and from the keen competition that resulted, I feel certain that Ohio will be well represented in the "Winners Circle" this coming summer on the contest circuit!

The contest was officially sponsored by "Drum Majors and Majorettes of America" and President Victor Faber of Findlay, Ohio announced that this Festival was the outgrowth of a general desire among Ohio twirlers to compete year around rather than restrict their activities to the summer and fall months.

Approximately 60 youngsters from three states—Ohio, Illinois, and Michigan—were entered in this event and competition was on an open and closed basis. That is, the twirlers from Ohio competed among themselves in one phase—and then out of State people twirled against the Buckeyes.

Gold, Silver and Bronze medals were awarded the winners in each division and were announced as follows:

Boys 5 to 11 yrs. (Ohio & Open)  
1st—Michael Fillabaum—Marion, Ohio  
2nd—Andy Anderson—Fairfield, Ohio  
3rd—Jerry Miller—Dayton, Ohio

Girls 5 to 11 yrs.

Ohio

1st—Rita Wirth—Clayton, Ohio  
2nd—Betty Russelo—Eaton, Ohio  
3rd—Sandy Jacks—Lewisburg, Ohio

Open

1st—Rita Wirth—Clayton, Ohio  
2nd—Betty Russelo—Eaton, Ohio  
3rd—Alice Shea—Wadsworth, Ill.

Girls 12 to 13 yrs.

Ohio

1st—Sally Sue Cole—Warren, Ohio  
2nd—Isabella Latham—Findlay, Ohio  
3rd—Sharon Miller—Edgerton, Ohio

Open

1st—Joan Hilligonds—Flossmore, Ill.  
2nd—Sally Sue Cole—Warren, Ohio  
3rd—Isabella Latham—Findlay, Ohio

Girls 14 to 15 yrs.

Ohio

1st—Jeannie Allen—Osborn, Ohio  
2nd—Nancy Anderson—Edgerton, Ohio  
3rd—Nancy Pillichody—Dayton, Ohio

Open

1st—Jeannie Allen—Osborn, Ohio  
2nd—Jane Meece—Aurora, Illinois  
3rd—Nancy Anderson—Edgerton, Ohio

Boys and Girls 16 to 19 yrs.

Ohio

1st—Pat Davidson—Lima, Ohio  
2nd—Barbara Lauck—Findlay, Ohio  
3rd—Gene Russelo—Eaton, Ohio

Open

1st—Pat Davidson—Lima, Ohio  
2nd—Joyce Kennedy—Dearborn, Mich.  
3rd—Barbara Lauck—Findlay, Ohio

Judges for this contest were Dick Daugherty, Miami University, Victor Faber, Findlay, Ohio and Edward Maundrell, Cincinnati, Ohio.

More on Page 38



This beautiful squad of twirlers of the Freeport, New York High School Band, where Maynard Wettlaufer directs, captured the Marines at a Yankee Stadium half-time performance last fall. The girls are: Gloria Chaiko, Karen Frauenthal, Diane Jordan, Dorothy Devonshire, Mary Vogt, and Cornelia Fennema. Diane's skill recently brought her the offer of a full-scholarship at one of the largest colleges in the east. She is a Senior, state winner four straight years, wants to be a nurse.

# 8 Stars in Chicago Twirl Show

## Can You Match Their Records?

Eight of the nation's most outstanding Baton Twirlers thrilled more than a thousand band directors at the Grand Finale of the Mid-West National Band Clinic, Chicago, December 17. Each of the Champion Twirlers presented a solo, accompanied by the VanderCook Concert Band. As a fitting climax all eight twirlers, filling the entire stage of the Grand Ballroom, presented their encore.

Robert Abbott, Director of the Chicago Drum Major School, Master of Ceremonies, presented each Champion with a special award Baton and other gifts.

**ANN-NITA PATRICIA EKSTROM** of New Carlisle, Indiana, is 10 years old. She won her first medal in January 1948 and has since that time won 18 medals, 9 of which are firsts. In addition, she has won two trophies. Ann-Nita has had two years of Ballet and Toe Dancing. She plays both the piano and clarinet. Besides appearing before professional and social groups scores of times, she "struts her stuff" with the New Carlisle Band.

**SONIE ROGERS** of Watervliet, Michigan, (SM. November, 1949) is 12, an honor student in Junior High School. She entered her first contest three years ago and after four weeks of lessons won second place at the International Friendship Gardens at Michigan City, Indiana. Since then she has won first place in all of the 19 contests that she entered in 6 different states, winning 9 trophies in 3½ months. Sonie is an accomplished vocalist and dancer and is a member of the Junior High sextette and a soloist in the Chorus. She is a twirling majorette with the High School Band and leads the Kalamazoo Eagles State Champion Drill team and Band.

**NAOMI ZARBOCK**, (SM. June, 1949) 16, a Junior in the Wheaton, Ill. High School, has 30 medals and 6 trophies. A few of her major twirling championships include: Chicago Drum Major Contest, Chicago; Tulip Festival Contest in Holland, Michigan; University of Michigan National Drum Major Contest; and the Girls' Grand Champion Trophy at Mazon, Illinois. Naomi has been an Illinois High School Champion Baton Twirler for two consecutive years. She is an accomplished flutist in her High School Band.

**NORMA KNIFFEN** of Chicago (SM. May, 1949) began her baton twirling career in 1942, has won championships too numerous to count. A few of her favorites are: the Chicago High School Championship and the Illinois State VFW Championship, each for two consecutive years, the National VFW Championship. Norma was a member of the General George Bell Jr. Drum and Bugle Corps for five years, where she was head twirler. After graduation from high school, she was featured with the Chicago Bears and Chicago Cardinals. During the winter months she was also featured with the DePaul University Band at the University Basketball Games played at the Chicago Stadium.



Ann-Nita Patricia Ekstrom does a "professional" job with her baton although she is only ten years old. She is a New Carlisle, Indiana girl and performs with her High School Band.

um. One of Norma's greatest thrills came when she was offered a scholarship in September of 1947 for her twirling, to attend Hardin-Simmons University in Abilene, Texas, where she is now a Junior.

**TEDDY K. WIEGAND** of LaPaz, (SM. March, 1949) Indiana, is 7 years old and has already been in the LaPaz High School Band for two years. He accompanies the band in all contests and performances. Teddy started his twirling a year and a half ago and has already won many championships. Two of his favorites are the novice national championship at the Chicagoland Music Festival in 1949 and the novice championship in the Chicago Drum Major School contest, Chicago 1948. For his many championships Teddy has collected a trophy, an overseas cap, an award baton, and seven gold medals.

**ROGER KURUCZ** (SM. March, 1949) of Cudahy, Wisconsin, started twirling at the age of four, and during the past year he has captured these championships: Wisconsin Centennial Exposition Trophy; LaPaz, Indiana, Contest and the Chicago Drum Major School Gold Award. Roger

entered the Chicagoland Music Festival this year and won the Jack Pot. Roger is in the 5th grade and is an accomplished dancer, doing Tap, Baton Tap, Ballet and Ball room dancing.

**FLOYD ZARBOCK** (SM. March, 1949) is 18, a Freshman at the University of Michigan. Believe it or not, Floyd didn't really start contest work until last year and today he possesses 6 trophies and 35 medals, 32 of which are gold. A few of his many Championships are: Chicagoland Music Festival; Chicago Drum Major School; Tulip Music Festival at Holland, Michigan; National Drum Major Contest at Ann Arbor, Michigan; 1st place as well as Outstanding Boy Twirler at Dayton, Ohio; gold medal and Most Outstanding Twirler of the entire contest at Sandy Lake, Pa.; gold medal and the highest scorer of the contest at Oil City, Pa.; first at the Illinois State Fair; and the Grand Trophy at Kane County Fair at Elgin, Illinois. Besides this, Floyd won the Illinois State Championship for two consecutive years. Floyd held first chair in the cornet section for three years in his high school band and now plays in the University of Michigan Band.

# Learn to Twirl a Baton

## Be a Winner. I'll Show You How

By Alma Beth Pope

### BEGINNERS LESSON

In the December issue we worked on the Horizontal twirl. We are going to add



Diagram 1

some leg work with the Horizontal to dress the trick up a little. This movement is called "Horizontal around legs".



Diagram 2

Start the baton in your right hand, (as you would a wrist twirl) now step forward with the right foot and pass the ball under the right leg in a flat position as in

Diagram 1. Catch the baton palm up with the left hand, turning the left hand around so the palm will be out leading the ball to the right. Catch the baton palm down



Diagram 3

with the right hand as in Diagram 2. Step forward with the left foot and again pass the ball under the leg and repeat the movement.

This will work up to be a nice speedy twirl for a routine. Be sure to keep your head up on any leg work where you bend at the waist.

### Plays Piano, Sings



This young beauty contestant is Miss Betty Caswell, 17, who twirls for the Danville, Kentucky High School Band where she is a Senior. She sings soprano and is an accomplished pianist. Her beauty and skill have won her much distinction and she attributes much of her baton ability to Woody Woodard of the Stephen Collins Foster Music Camp. W. H. Owens is Director of the Danville 115 piece band.

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## Baton Twirling

### TRICK OF THE MONTH FOR ADVANCED TWIRLERS



Now that we have been working on rolls to keep along the same series we are going to take the "Neck and arm roll", this month.

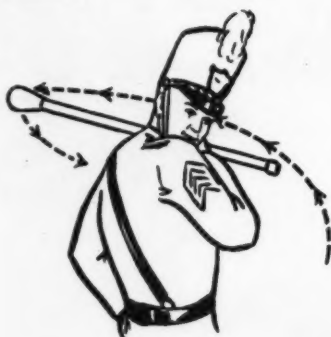


Diagram 1

Start the baton in your right hand as you do to go "Around neck left side". Bring the ball around your neck (ball leading) as in Diagram 1 and let it roll to the right shoulder, the baton making one-half revolution while it rolls down

the right arm and into the hand, as shown in Diagram 2.

This trick will become very smooth with a little practice. Keep all your rolls smooth and not too speedy, for you then lose the effect of the roll.

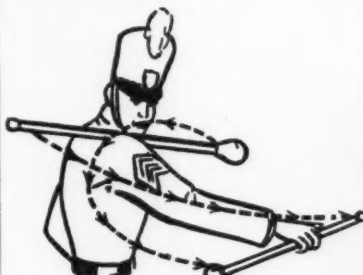


Diagram 2

### Contest Calendar

It is our great desire to give you this schedule every month. But we are entirely dependent on you for the information. Please report all planned contests, school, club, college, state or national. With your help this can become your long hoped for complete guide.

#### The Southwestern Michigan Twirling Festival

TIME: Saturday, February 25, 1950

Preliminary Contest at 1:00 P. M. E.S.T.

Finals at 7:00 P. M., E.S.T.

PLACE: High School Gym, Saint Joseph, Michigan

#### Girls

- 8 yrs. and under—Novice
- 9 yrs. thru 11 yrs.—Juvenile
- 12 yrs. thru 14 yrs.—Junior
- 15 yrs. and over—Senior

#### Boys

- 11 yrs. and under—Junior
- 12 yrs. and over—Senior

#### Awards

Medals will be awarded first and second division winners.

Medals will be available at \$1.00 each to twirlers placed in third division.

A trophy will be awarded to the winner in each division in the final contest.

This contest is sponsored by the Coloma High School Band for the purpose of raising money to buy new uniforms. For entry blanks and information concerning this contest write to Mr. John Gustafson, Band Director, Coloma High School, Coloma, Michigan. Entry blanks must be in by February 18th, so HURRY!

#### Riverview Park Sets Annual Contest Date

Saturday, September 9, 1950, THAT'S THE DATE, for the baton twirling contest at Riverview.

The contest was brought about by Bobbie Mae Dutton, who is the first Queen Majorette of Riverview Mardi Gras. Last

## Posture . Beauty . Poise . Grace

year the contest had a very fine turn out and this year Bobbie Mae promises that it will be one of the most spectacular events of the year, much bigger and much better than last years. A king and queen will be chosen from all of the first place winners who will have already been awarded medals, and will be crowned King and Queen of Riverview Mardi Gras.

Send in your name immediately to Bobbie Mae Dutton, 5008 N. Mozart St., Chicago 25, Illinois, for information.

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# WHO is America's Most Beautiful Baton Twirler?



BEAUTY JUDGES picked these two pictures for publication this month. The girls are, left: Barbara LeCompte, 16, 5'4. She has been leading the Ridley Township High School Band at Folsom, Pennsylvania, for 5 years. Marie W. Sidorsky is her Director.



Pauline Lievens, right, is 15, weighs 108, is 5'5, has brown hair and green eyes. Majorette of Blissfield, Michigan, High School Band for 5 years, she plays tenor Sax for the Concert Band. Gilbert Blanks, Director.

## Send Your Beauty Entry Very Soon

This raging beauty contest to find America's most beautiful Baton Twirling Majorette in school this year, is one of the most fascinating and controversial searches any publisher has ever attempted in the field of school music. Entries are charged with surprises. The amazing quantity and quality of beauty leading our High School Bands across football gridirons and down the broad boulevards of towns and cities all over America would certainly embarrass any other nation in the world to try to duplicate.

But entries for this contest are definitely in demand. Do not succumb to a faint heart. You may be the prettiest little thing in the country, particularly if you have a good photographer. Send full length pictures that reveal your true beauty, unhidden by too much headgear and other attempted adornment. DO NOT cut the accompanying coupon out of your magazine but copy it and provide the information called for, plus additional description. These are just the mathematical facts beauty judges need to know. This is not a contest of skill. Send your entry at once or if you are bashful nudge your director. He'll get the idea.



### IDEAL MEASUREMENT CHART—AGE 15 to 18. DO YOU FIT?

Height	Weight	Bust	Waist	Hips	Thigh	Calf	Ankle
4-11	95	30 <sup>7</sup> / <sub>8</sub>	23 <sup>3</sup> / <sub>8</sub>	31	18 <sup>3</sup> / <sub>4</sub>	11 <sup>1</sup> / <sub>2</sub>	7
5-0	100	31 <sup>1</sup> / <sub>8</sub>	23 <sup>5</sup> / <sub>8</sub>	31 <sup>1</sup> / <sub>2</sub>	18 <sup>5</sup> / <sub>8</sub>	11 <sup>5</sup> / <sub>8</sub>	7 <sup>1</sup> / <sub>8</sub>
5-1	105	32 <sup>1</sup> / <sub>8</sub>	23 <sup>3</sup> / <sub>4</sub>	32	19	12	7 <sup>1</sup> / <sub>4</sub>
5-2	110	32 <sup>1</sup> / <sub>4</sub>	23 <sup>7</sup> / <sub>8</sub>	32 <sup>1</sup> / <sub>4</sub>	19 <sup>1</sup> / <sub>8</sub>	12 <sup>1</sup> / <sub>8</sub>	7 <sup>1</sup> / <sub>2</sub>
5-3	115	32 <sup>1</sup> / <sub>2</sub>	24	33	19 <sup>1</sup> / <sub>2</sub>	12 <sup>1</sup> / <sub>4</sub>	7 <sup>5</sup> / <sub>8</sub>
5-4	120	33 <sup>1</sup> / <sub>4</sub>	24 <sup>1</sup> / <sub>8</sub>	33 <sup>1</sup> / <sub>2</sub>	19 <sup>7</sup> / <sub>8</sub>	12 <sup>3</sup> / <sub>8</sub>	7 <sup>3</sup> / <sub>4</sub>
5-5	125	33 <sup>3</sup> / <sub>4</sub>	24 <sup>1</sup> / <sub>4</sub>	34 <sup>1</sup> / <sub>4</sub>	20 <sup>1</sup> / <sub>8</sub>	12 <sup>1</sup> / <sub>2</sub>	7 <sup>7</sup> / <sub>8</sub>
5-6	130	34 <sup>1</sup> / <sub>2</sub>	25 <sup>1</sup> / <sub>2</sub>	35 <sup>1</sup> / <sub>2</sub>	20 <sup>1</sup> / <sub>4</sub>	12 <sup>5</sup> / <sub>8</sub>	8
5-7	135	35	26	36	20 <sup>3</sup> / <sub>4</sub>	12 <sup>3</sup> / <sub>4</sub>	8 <sup>1</sup> / <sub>8</sub>
5-8	140	36	27	37	21 <sup>1</sup> / <sub>4</sub>	13 <sup>1</sup> / <sub>8</sub>	8 <sup>1</sup> / <sub>2</sub>

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to 1750.

## There's Music Everywhere

(Begins on page 13)

small radio stations which at Christmas time presented hours of fine choral programs by its school groups. The same is true of the South and the central part of the country. **EVERYONE IN AMERICA CAN HEAR GOOD MUSIC** because everywhere there are some individuals who are setting the standards. By learning the cross section of these programs we are hearing what is truly our American Choral standard. Better choirs are being asked to perform on hundreds of stations. Other choir members listening to these recitals evaluate their own work. Radio is a marvelous source of education for through it we may hear good music for good music is everywhere in America.

### Festival of Music

**TWELVE CONCERTS** and a lecture will feature a music festival to be held at Stanford University, California, during the next four months in honor of the 200th anniversary of the death of Johann Sebastian Bach.

In all more than 200 of Bach's compositions will be performed during the festival. As an added feature, the University's Memorial Music Library will place on display two original manuscripts by the German composer, who lived from 1685 to 1750.

## Choral Music Review

by Frederic Fay Swift

**Favorite Folk Ballads of Burl Ives**—A collection of 17 folk songs and ballads for solo voice with guitar and piano accompaniment. Includes modern as well as some very old songs. Some of the tunes were used by Ives in his Columbia album. Enjoyable material for those who like this type of music. "Good listening". Vol. 2. Leeds Music Corp. \$1.00. 1949 copyright.

**Four Palestinian Folk Songs**—Arr. A. W. Binder. Not easy for high school choirs. Parts divided. Good range. Demands good reading as accompaniment does not always "help the singers". E. B. Leeds Music Corp. \$1.00. 1949 copyright.

**Frog Went A-Courtin'**—Arr. Elle Slegmeister. Quite easy. Grade 2. Enjoyable singing for schools. Range is good. A cappella. Students will love it. Recommended. E. B. Marks Co. SATE. 20c.

**Who Can Revoket**—Wallingford Riegger. This is an original work opus 44 by our former composition teacher. As usual it is difficult, modern in treatment, interesting. Several time signature changes and unusual intervals. E. B. Marks 30c.

**Song of May**—(Chanson de Mai) Arr. Robert Barrow. This work is based upon an Alsatian Folk Song. Grade 2-3. Some

parts divided. A cappella. Recommended. Associated Music Pub. 20c.

**The Angel to the Shepherds**—Christmas Anthem. Johann Topff. Arr. Hugh Ross. SSATB. A cappella, no accompaniment provided. Contrapuntal. Grade 5. Fine voicing of parts. Good college material but high school singers will need to be familiar with this type of work.

**Evening Song of the Weary**—Houston Bright. SATB divided. A good school choir number in grade 4. Wide range of dynamics. Suggest that you look this over . . . many of our school groups will enjoy studying it. Associated Music Pub. 15c.

**Smoky Mountain Ballads**—Arr. Adelaide VanWey and Donald Lee Moore. Solo voice with piano accomp. and chord numbers. An authentic collection from this area of the land where we find most of our "better known" folk-lore. Good reference material for school—all grades. Published Omega Music Edition, New York City. 75c.

**Whispering Hope**—Alicia Hawthorne, Arranged Anthony. SATB and SSA. Made popular by some recent recordings. Easy. Grade 2 or 3. E. B. Marks Co. 20c either arrangement.

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By Karl M. Holvik  
Iowa State Teachers College  
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## How to Compose and Arrange

### The Composers and Arrangers Corner

By C. Wallace Gould

Director, Dept. of Music  
Southern State Teachers College  
Springfield, South Dakota



The more I travel around the country and talk with band directors in various cities and towns, and the more letters I receive here from directors in the field, the more I become convinced that composers and arrangers who would woo the vast majority of school bands and their directors with their music in the future are going to have to make their arrangements solid so that they will sound well even when played by bands with incomplete instrumentation.

Furthermore, though directors naturally want the highest quality type of music possible, they also want music that is comparatively simple to play. I have found that one of the commonest complaints is against those compositions in which the various instruments are given frequent passages in their extreme registers, or in which the parts are excessively

technically difficult, rhythmically as well as melodically. Likewise there seems to be strong objection to those arrangements which are so constructed that when the band lacks fine performers on such an instrument as the bassoon, or the bass clarinet, the general effectiveness of the work is considerably lessened.

I have just received an interesting letter from Mr. Claris F. Way, Music Director of the Mount Ellis Academy of Bozeman, Montana which I believe confirms the opinions I have stated above. As his letter is quite long, I am only going to quote parts of it here, those parts which directly deal with what I have been discussing. Mr. Way writes:

*Dear Sir:* I have a problem that is making me very discouraged with buying new band music. We have a small private school and consequently my organizations

are small. Our instrumentation is not complete and in order to get the most out of a composition I need to do some transposing. For instance, I use the C Melody saxophones instead of the oboes as is customary. These players are beginners and cannot successfully adjust to the oboe parts at sight. And as I interpret the copyright law, it is illegal for me to re-arrange such parts.

"Another objection I have to present band music is the range given to clarinets. If I am to have a band at all I am to use players who are little more, and many times no more, than beginners. These players cannot successfully and beautifully play above G, above the staff, yet both first and second clarinet are written above this note consistently in an easy Christmas overture I just purchased. If I could be allowed to revoice such parts I would be very interested in more new band music.

"Another thing, rehearsal time is very limited, and I have found from experience that I can accomplish nearly twice as much with full scores as with condensed scores. I feel that I am doing no publisher or composer financial or other damage by transposing, revoicing, and writing conductor's scores as long as I have purchased all that is published for band in a given composition. But I cannot get permission to do these things. So, at present my feeling is to learn to arrange and completely rewrite old, non-copyrighted material and discontinue purchasing until I can either get it to fit my band or can be allowed to make it fit."

I, personally, feel that Mr. Way's grievances are well founded on unfortunate fact. There are too many works being

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published with clarinet parts which lie excessively high, and I know that I, your columnist, have been guilty of this practice in the past. I hope that I never make this mistake again and I would like to see other arrangers likewise careful in this direction!

Unfortunately, the great cost of printing full scores is what prevents more publishers from supplying Mr. Way and other band directors with the same needs with these scores. As I have mentioned before in this column, the cost of publication of a composition for band with the full score included is almost double what it would be without this score. And many publishers have found in the past that the increased volume of sales as a result of the publication of the full score with a work has not been sufficient to justify the added expenditure. However, there does seem to be at present, despite all this, a healthy trend towards the publication of more full scores. For this, I am sure most of us in the band work are truly thankful.

Yes, it is true that the copyright laws do prohibit the copying of parts from a copyrighted composition without the permission of the copyright holder. However, at the risk of being contradicted, I must say that I can see no great objection to the occasional alteration of certain notes of an arrangement, made right on the printed part when the complete printed arrangement has been purchased and no additional parts not paid for have been copied. Different bands have different needs and sometimes just minor alterations which do not seriously affect the character of the work will make a composition more suitable for a particular band.

Speaking about copyright laws brings to mind the fact that the copyrights on many of the fine marches by John Philip Sousa have expired. Hence the many new arrangements that have recently been made of these.

As a result of studying many of Sousa's

arrangements, I am convinced that in certain instances modifications of the original arrangements are justifiable. Especially in the treatment of his horn parts, Sousa was at times not overly successful.

But, be-that-as-it-may, I must confess that I have not yet heard a modernized version of a Sousa march that I liked as well as the original. Every arrangement that I have heard has tended towards greater simplicity of performance, which is a good thing, but at the same time has also taken out of the work something of the divine sparkle with which Sousa had so successfully infused it.

The 19th century composer, Franz Liszt, used to like to doctor up other people's music. He made piano arrangement after arrangement of the great songs and works of Bach, Schubert, Schumann, Mendelssohn, etc. However, when he was once asked why he had not made many arrangements of the works of the great Beethoven, he is said to have replied, "Beethoven, we do not change".

I must confess that I am inclined to feel this way about the magnificent marches of Sousa. Perhaps some of them are not entirely perfect. Many school bands will be better able to play them in simplified versions. All this I will admit. And yet, to me there is something about a Sousa march that the average arranger better not try to tamper with. Who has ever written a better or more popular march than the *Stars and Stripes Forever*? What arranger of today can hope to improve it or even retain its fine qualities in making a modern version of it?

I am a little inclined to feel that the current trend of issuing new versions of the Sousa marches is more or less of a publisher's scheme to make money from Sousa's reputation and at his expense. I will confess that I have been arguing in this article for easier band arrangements. However, I will also state that, like Franz Liszt, I feel very positively, "Sousa, we do not change".

See you next month!



Disturbing indeed could be these lovely Boland twins of the Pontotoc, Mississippi High School Band Percussion Section. The director C. S. Newman, looks from left, Martha Flo, to right, Betty Jo, and still doesn't know who spoiled the flam. But the girls are as proficient with their instruments as they are with their effective smiles. Flo will not blame Jo and Jo will not blame Flo. The cymbal just dropped accidentally.

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# Percussion, for Band and Orchestra

By Dr. John Paul Jones

Head, Music Department  
Delta State College  
Cleveland, Mississippi

In one of our music classes we have been speculating on the beginning of music—that is, man's first musical experience. Almost everyone agreed after some discussion that rhythm probably was the basis for man's first musical experience. While rhythm may not have been musical, it surely offered an opportunity for an accompanying musical expression. There is rhythm in our walking, running, talking, games and, in fact, most every daily action is a rhythmic thing, yet so common that we take it for granted.

It is this fundamental thing with which you and I have to deal. It is so basic that we, of all musicians, can not afford to disregard it. For that reason I want to use one column, possibly that of next month, purely on various rhythms and their use as developed in our drum rudiments. I believe I can make this clearer than heretofore pictured. So, please watch for it.

## Drum Solos

I have another letter from our mutual friend Ralph Bolls of Edinburg, Texas. Not only does Ralph enclose a picture of the high school drum section of which he is a member but he is also interested in the writing of drum solos. The picture may be found elsewhere but the question on "some important rules and theory of composing drum solos" is not so easily taken care of.

May I say first that simplicity in writing is a must in most any kind of musical writing. I have heard some things which contained so many notes you couldn't hear the music. Seriously, I'd like to suggest that you ponder on 2/4 and 6/8 rhythm to see which is the most interesting. Do this while you are walking along or going about your chores. When you have decided on the time or metre you want then set down several possible

rhythm patterns in this time and for one measure. For instance, in 6/8 your measure might include two dotted quarters; dotted quarter note and dotted quarter rest; three eighths and one dotted quarter; one dotted quarter and three eighths; six eighths notes; quarter, eighth, quarter, eighth; quarter, eighth, quarter note and eighth rest; quarter note, eighth rest, quarter rest, eighth rest. Now you have eight different patterns.

In putting these together, your rhythm sequences will usually run in groups of two measures. The second two measures will be a sort of an answer to the first two. So, in a four measure group it might be like this: eighth, eighth, eighth, dotted quarter; eighth, eighth, eighth, dotted quarter; eighth, eighth, eighth, eighth; eighth, eighth, eighth, eighth; eighth, eighth, eighth, eighth; eighth, eighth, eighth, eighth; eighth, eighth, eighth, eighth; eighth, eighth, eighth, eighth. You would play it thus: Flam-accent, Flam; Flam-accent, Flam; Flam-accent, Flam-accent; Flam-accent, Flam. Simple, isn't it? But, I wouldn't try writing complete solos until I had experimented with a great many four measure phrases both in 2/4 and 6/8. 'Tis rather difficult to tell one how to do this and if this doesn't give you an idea, let me know.

## The Left Handed Drummer

Question: "I have a student—taking private lessons on snare drum—" "Since the student is left handed, the teacher has taught him to hold the sticks opposite from the conventional way."—E. H., Ohio.

Answer: This, indeed, points toward an awkward situation in the percussion section especially as to looks. It should make no difference as to playing or the final sounding of the part. May I refer to the October issue of THE SCHOOL MUSICIAN, page 35, wherein I discussed this point but I would like to repeat just a few words here in case you do not have this issue available. Practically, being left-handed or right-handed should make no difference in the sounding of the beats and especially is this true because we are taught to play any figure starting with either hand. But there is a difference in the appearance of the drum section, decidedly so. If we are to have a uniform appearance, which is the beginning of showmanship, then we should have nothing antagonistic to this uniform appearance. One drum in reverse is immediately singled out—like a sore thumb. I have no doubt but that the young player could easily be set right if he has, by nature, some rhythmic gift. We hold to right-handed playing purely from tradition but, like the French horn player, we must adhere to it if we are to encourage a uniform appearance and unity in playing.

## Street Beat Material

Question: "Please tell me where I can get some good street beat material."—C. W., Michigan

Answer: To answer here is indeed a pleasure and of course several letters have passed between us because this band director was a student of mine before the War (World War II, that is). Here again I would like to quote from the October issue of THE SCHOOL MUSICIAN for in that issue were listed several sources for good material. May I suggest *Drummer on Parade* by Wilcoxson; *Novel Street Beats* by Berryman. In addition, try some of the material in Haskell Haar's *Drum Solos*; W. F. Ludwig's *Drum Solos* and the N.A.R.D. 150 *Rudimental Drum Solos*.

Just about now we should be getting contest minded—those who enter as drum soloists and those playing in the band or orchestra percussion section. If you are

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a soloist, I can not urge too much care in picking a good solo. Select one which is not too difficult but which is some challenge as well. But whatever solo you select, do it well. Work out every rudiment measure by measure. The same should be done with the drum part in the band and orchestra contest numbers. Figure out a working routine so that every member of the section is busy all the time. Do not let one person do all the work by playing snare, bells, cymbal crash, tambourine etc. while the rest simply watch. Arrange a routine so that while drum parts are being played some one in the section is preparing for the bell part; while this is being done, let another be getting ready to play the tam- bourine and so on so that the entire section is a smooth working one—but don't let one man do all the work.

Elsewhere you should read of a fine drum clinic held on our campus and I wish everyone who reads this column could have been with us. See you next month.



## Together They Teach and Direct 6 Bands

(Begins on page 21)

rugged youthful experience. He is now married and has two boys.

"My father is still a help to my brother Louis and I" writes Paul. "When we get together during vacation we swap ideas and experiences, but father has much more to contribute than do we inasmuch as he has had nearly a quarter century in the business.

"Our earliest recollections are those of travelling with the entire family to band concerts, or going to festivals, contests and fairs in order to hear the bands, under his direction, play. I sort of suspect that one of my father's ambitions was to have at least some of his boys follow him in his profession. After some discourag- ing event he would sometimes say, 'Boys, never get into my type of work', but that was seldom and we knew he didn't mean it."

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# The Double Reed Classroom Bassoon . . . Oboe

By Bob Organ  
1512 Stout St., Denver 2, Colorado

## The Contra Bassoon

The sixteenth and early seventeenth centuries had a strange double reed instrument known as sorduns. The bore, however, was cylindrical doubled on itself, and must not be confused with the conically bored Dulzians.

Zacconi in 1592 stated that besides the Fagotto Chorista (i.e. the type instrument of the Dulzians) there was another a little higher and another a little deeper. Praetorius in 1618 also described and depicted two varieties of Doppel Fagott (Double Bassoon), the Quart Fagott descending to G, and the Quint Fagott descending to F.

The use of both the Quart Fagott (for sharp keys) and the Quint Fagott (for flat keys) is recommended by Praetorius who proceeds to inform us that the Meister who made the Octave Trombone (i.e. Hans Schreiber, Kammermusik [Chamber Music] of the Electoral Court of Berlin) was said to be at work on a large Fagott Contra which would sound

a fourth below the Quint Fagott which would be an octave below the Chorist Fagott.

"Should he succeed," writes Praetorius, "it will be a splendid instrument the like of which has never been seen before".

Schreiber may have succeeded, for a Contrafagott is mentioned in 1626 in the Inventor of the Barfusserkirche, Frankfurt A.M. The boring of wooden trunks of such large size presented practical difficulties, and, moreover the note holes had to be bored thru the tube wall disproportionately small and obliquely so that the fingers could reach and cover them. The results satisfied neither the player nor the audience and for over two centuries and a half the Contra Bassoon was the "Schmerzskind" (child of affliction) of instrument makers.

Two excellent specimens of so called Doppelfagott, probably of late sixteenth century Italian origin, are preserved with six Dulzians in Vienna. Both are held with right hand above left, contrary to

the modern Bassoon. Both are pitched in A, a minor third below the Chorist fagott. This corresponds with Bach in treating the Bassoon as a transposing instrument in his Cantata No. 131 sounding a tone lower, where the Organ was tuned to Chorton, and in Cantata No. 150, sounding a minor third lower for an Organ tuned to Cornett Ton.

## Early Use of Doppelfagott (Double Bassoon)

During a Music Festival held at Nuremberg in 1643, the accompaniment for one of the songs was supplied by one Quart Fagott, three Gaggott and two Pommers.

Bach's earliest use of a Double Bassoon is in Cantata No. 31 (1715) in which G: often occurs, this necessitated the use of a Quart Fagott. The sparing use of the Double Bassoon in general during this period would indicate, or shall we say, we may assume that its tone was probably weak and poor.

A genuine sixteenth century Doppel-fagott is preserved in the Heyer Collection, Leipzig. It is a large two keyed Dulzian, four feet five inches high, descending to Contra F or Contra G, the catalogue is not precise.

The earliest record of the Contra in England was in Handel's Hymn For The Coronation in 1727, and for this the composer asked Stanesby Senior, the London wood wind maker, to make a Contra eight feet high. Lampe, Handel's Bassoonist, was to play it, but for want of a reed or other cause, no use was made of it.

In 1739 an evening concert at Marylebone Gardens was advertised, at which two Double Bassoons by Stanesby Senior were included. "The greatness of whose sounds surpass that of any other bass instrument whatsoever; never performed with before."

A single surviving Contra of this type is in Dublin, and is stamped "Stanesby Junior, London 1739." As Stanesby Senior died in 1734 it seems odd that his Contra should in 1739 be announced as "never performed with before". Stanesby Junior, born in 1692, died in 1754, surviving his father by twenty years.

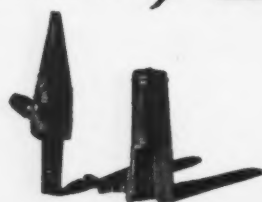
Handel in 1740 again included the Contra in L'Allegro where it doubles with the second Bassoon an octave lower. Also in the Firework Music (1749). It is significant that Handel dispenses with the tones below F, which were doubtlessly uncertain and weak or of bad quality.

No more is heard of the Contra in England until 1784 on the occasion of the first Handel Commemoration in Westminster Abbey (An Account of Musical Performances in Westminster Abbey, London, 1785, by Dr. Burney) at which an orchestra of two hundred fifty including six flutes, twenty-six oboes, twenty-six bassoons and a double bassoon. The double bassoon player on this occasion was Ashley, first bassoon at Convent Gardens Theatre, but according to Parke, in his Musical Memoirs (London, 1830) Volume I, who was principle oboe at the

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Festival, Ashley was no more successful than Lampe in 1727. However, the Contra reappeared in the fourth Handel Festival in 1787. Ashley also performed on it again in the Three Choirs Festival at Worcester in 1788.

Once more at Worcester in 1803 we hear of one, Jenkinson, playing the double bassoon, but thereafter it appears to have gone out of use until 1855 when J. Samme of London made an eight keyed Quart Bassoon. This Contra has been described by Anthony Baines, an accomplished London Bassoon and Contra player, as having an excellent tone, blending well, enabling second bassoon parts to be played with greater facility as the fingers can play notes which would, on the bassoon, necessitate the use of the thumbs.

In Belgium, Austria and Germany the Contra was more or less considered more suitable for military music until 1807, when a Contra player was appointed on the payroll of the Court Orchestra in Vienna. In 1843 four Contras were used in performance of Haydn's Creation. In 1838 Wiprecht's reformed infantry bands included two bassoons and two Contras and in 1848 Austrian infantry bands included four bassoons and two Contras.

#### The Contra in the Classical Orchestra

Mozart used the Contra in the Masonic Dirge (K477) composed in 1785. In the opening passage for wind instruments the Contra part is very telling.

Haydn's use of the Contra in Die Sieben Worte (1786) is noteworthy but the composition is seldom heard. He also uses it in Creation (1795-8) in which the Sub-Contra B flat occurs. In the Seasons (1799-1800) Haydn reverts to Contra C as the downward limit.

Schubert only once included the Contra in a short Trauer-musik of 1813.

Beethoven used the Contra in the fifth and ninth Symphonies. Also in two marches in F (1809), Overtures King Stephen and Ruins of Athens, Polonaise in D, Ecossaise in D, Mass in D, a Military March in D (1816), and the grave digging scene in Fidelio, with the double basses.

The Contra was not used in France until Nicolo included a part for it in Aladin (1822). By 1825 it was much in demand in French Military Bands following the German and Austrian custom. In 1863 the Societe des Concerts du Conservatoire acquired the only French made Contra, and from 1867 to 1894 the Operas of Verdi, Saint-Saens, Ambroise, Thomas, Meyer, and Massenet include Contra parts.

During the nineteenth century the Contra passed through a bewildering number of shapes and sizes. This started in the 1830's when Stehle of Vienna produced a fifteen keyed brass Contra. Though the tone was powerful, the technique was difficult. This led Moritz of Berlin in 1845 to invent the Claviatur Contra, a precursor of the Piano Accordion in so far as the fifteen keys were operated by a keyboard of black and white touches. Though highly praised and actually patented in 1856, this strange Contra was never in general use and no surviving specimen is known.

Next in line was Scholnast of Pressburg who produced in 1829, his brass Contra which he named Tritonikon or Universal Kontrabass. This was composed of fifteen keys arranged in piano fashion, which gave a compass from D to F but restricted tone and imperfect intonation led to abandonment of this type.

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hemia in 1856, producing a Tritonikon in E flat. Later on he produced a model in B flat, which he exhibited at Paris in 1867 and 1889.

In 1869, Mahillon of Brussels produced a seventeen keyed brass Contrabasse-a-  
anche, which resembled the Cervený model.

These metal Contrabas had disadvantages of special mechanism and were not true Contrabassoons as they did not reproduce the notes of the bassoon. Hence arose the difficulty of persuading bassoon players to adopt them.

In 1855 Muller of Lyons invented a Contrabasse-a-anche, known as the Muller-phone, with cylindro conical bore, metal bell, and special key arrangement, but it proved a failure.

Haseneler of Coblenze in 1847 designed a wooden Contra, which he called a Contrabassaphone, which held its own for half a century. This model was copied by Gelpel of Breslau, Doelling of Potsdam, Berthold and Sohne of Speyer-am-Rhein, and Morton of London. These various models descended only to Contra C, until Fontaine-Besson of Paris in 1890 patented a model which descended to sub-contra B flat.

The introduction of the Haseneler Contra to English orchestras was due to Dr. W. H. Stone (1830-91) an accomplished amateur performer on Tenoroon, Bassoon, and Contra. He played the Haseneler Contra at the Handel Festival in 1871. His instrument shown at the London Exhibitions of 1885 and 1890, is presently in care of Lyndesay G. Langwill.

During the 1890's the Haseneler became obsolete as J. A. Heckel (1812-77), the elder of the Heckels and his son began to transform the Haseneler Contra, commencing about 1876, and by 1896 had a completely transformed Contra known as the Heckel, Biebrich.

Previous to the Heckel model the earlier models were patented in the name of one of his workmen known as the Stritter System. It is to Heckel of Biebrich that we owe the series of Contra types from circa 1834 until 1879 when the

#### Washougal Lions Club Twirling Contest

A packed gymnasium was out to see the twirling contest in which 47 majorettes took part. Incidentally there were no boys entered. (Why don't more boys turn out for contests?) Since it was so well received the Washougal Lions Club anticipates on a yearly contest which will be for the Northwest Championship next year. The results of the contest follow:

#### Junior Division

- 1st—Faye Kellogg—Rose City School, Portland, Oregon
- 2nd—Morma Nader—Washougal Junior High
- 3rd—Anita Shellhort—Gilbert School, Portland, Oregon

#### Senior Division

- 1st—Dixie Whitmore—Vancouver High School, Washington
- 2nd—Helen Dunn—Jefferson High School, Portland, Oregon
- 3rd—Elizabeth Johnson—Gresham Union High School, Gresham, Oregon

#### Team Division

- 1st—Vancouver High School—Washington
  - 2nd—Llewellyn School—Portland, Oregon
- Gloria Ellexson, who served as a judge, put on a wonderful exhibition with one, two and three batons. She is a former Washington Champion, Elk's National Champion, and is listed in Who's Who in Twirling.

Eleanor Boyson, from Portland, put on a thrilling exhibition with a flaming baton.



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modern Contra may be said to have been perfected.

There were a few manufactures of the Contra in France dating from 1860 to 1906. However, the average player prefers the Heckel.

The Contra can be regarded as indispensable in every major orchestra. Some of the composers making extremely fine use of the contra are Brahms, Richard Strauss, Rimsky-Korsakov, Glinka, Dukas, Ravel, Holst, Respighi, Elgar, Bax, Vaughn Williams, Parry, Stanford, Delius, Sullivan and many others.

Your writer has had the pleasure of playing for several seasons, the Contra in one of our major symphonies and believe me it was a grand experience. One never to be forgotten. So long for now. See you next month.

## Let's Teach Rhythm Reading FUNCTIONALLY

(Begins on page 12)

lar to the student who has learned this method, and he can accurately play patterns which are found in either grouping, the uneven or the long-short group.

When first presenting time signatures to the students, all the common rhythm possibilities in that time signature are presented. For instance, in 3/4 time, examples 6, 9 and 15 are presented as well as the implied possibilities of numbers 3 and 4. In 6/8 time, number 10 is stressed along with 2, 4, 7, and 16. Throughout, the emphasis is on patterns and the relationship of notes to each other, rather than intrinsic note values. Through the use of a variety of materials, students gradually learn to recognize the types of rhythm patterns most common and peculiar to various types of music. For example, horn players recognize pattern 10 as one of the most common patterns in a 6/9 march. And as students learn to recognize rhythm patterns and read by these patterns rather than reading only individual notes, their sight-reading ability will improve.

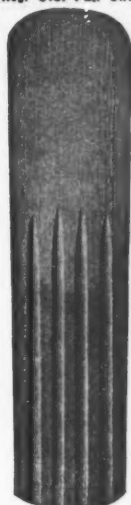
If we can improve the sight-reading ability of our students, particularly emphasizing the improvement of rhythm reading, we can spend more time on the problems of tone, interpretation, resulting in better artistic performances, and logically also, better bands. Maybe if we consider rhythm in terms of relative values of notes and their relationship to other notes, rather than as a purely mathematical problem, we can overcome some of our problems connected with the sight-reading of rhythm problems.



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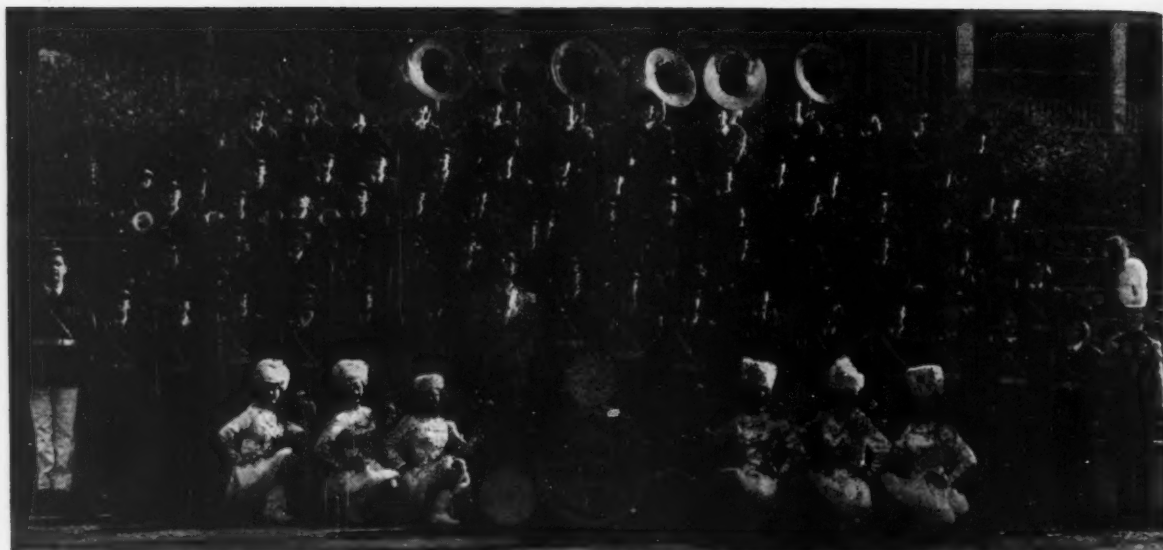
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Mr. Walker's Central High School Band, Chattanooga, Tennessee, which received a Superior rating in the state competition-festival last spring for concert playing and also a Superior rating in the East Tennessee competition-festival for the last two years for both concert playing and marching. Photo by The Central High School Camera Club.

## How to Play Cornet, Trumpet, Trombone

### I Teach the Solo Brass

By B. H. Walker  
Chattanooga, Tennessee

Greetings, Brass Friends. Last month we stressed the importance of small ensemble playing for training young brass players, and listed several good materials for school brass combinations. Suggested numbers were listed for trombone quartets, cornet quartets, horn quartets, brass (mixed) quartets, cornet trios, brass quintets, and brass sextets.

This month I should like to list and discuss some of the materials Trombone Duets.

#### Trombone Duets—

1. *Favorite Encore Folio* of Trombone Duets with piano accompaniment by Clay Smith, published by Carl Fischer, is an excellent collection of 33 easy, melodic duets in style of legato songs.

2. *56 Progressive Duets* for trombone by Tallmadge and Lillya, published by Belwin, Inc., New York, grades II-IV, published with piano accompaniment for many duet combinations of brass instruments as recommended by the National School Band Ensemble Committee.

3. *Practice Duets* by Amsden, published by Barnhouse, grades II-V, affords good material for two pupils or teacher and pupil.

4. *24 Easy Duets* by C. Henning, published by Carl Fischer.

5. *12 Melodious Duets* by O. Blume, published by Carl Fischer (no piano accompaniment written). This collection represents duet material of medium to difficult grade and is excellent study material for advanced pupil and teacher or for two advanced pupils. These duets train the trombonist in style, phrasing, rhythms, and in both staccato and legato articulations.

6. *32 Melodies* by E. Vobaron, published by Carl Fischer.

7. *6 Concert Duets* by Cornette (with-out piano accompaniment) published by Cundy-Bettoney.

8. *Barcarolle* from "Tales of Hoffman" by Offenbach (duet for trombone and cornet), easy grade, legato style.

9. *On Wings of Song* by Mendelssohn, arranged by Trinkaus, published by Fillmore, easy grade of the legato song variety.

10. *Walter's Prize Song* by Wagner, arranged by Trinkaus, published by Fillmore, easy grade, in song style.

11. *I'll Take You Home Again, Kathleen*, by Westendorf, published by Briegel, a legato song.

12. *Song of the Evening Star* by Wagner, arranged by Trinkaus, published by Fillmore, an operatic song.

13. *Elegie* by Massenet, arranged by Trinkaus, published by Fillmore, easy grade, legato style.

14. *Andantino* by Lemare, arranged by Trinkaus, published by Fillmore, easy grade, song style.

15. *Minuet* by Paderewski, arranged by Trinkaus, published by Fillmore, easy grade. A minuet in traditional staccato style.

16. *Liebestraum* by Liszt, Century Publishing Co., a well known legato song.

17. *Songs My Mother Taught Me* by Dvorak, published by Briegel, easy grade, a legato song.

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18. *Beautiful Heaven* by Fernandez, published by Briegel, easy grade, a Mexican song, also known as "Celito Lindo".

19. *Whispering Hope* by Hawthorne, published by Briegel, easy grade.

20. *Holy City* by Adams, arranged by DeLamater, published by Educational Music Bureau, a favorite sacred song.

21. *Minuet* by Beethoven, arranged by Trinkaus, published by Fillmore, a well known minuet.

22. *Jeanie with the Light Brown Hair* by Foster, published by Briegel.

23. *Night in June* (Serenade) by Carl King, published by Barnhouse, medium grade, a sentimental legato composition.

24. *Nocturno* by Mendelssohn, arranged by Trinkaus, published by Fillmore, a legato night song, medium grade.

25. *Ave Maria* by Schubert, arranged by Trinkaus, published by Belwin, medium grade, legato song.

26. *My Song of Songs* by Clay Smith, published by Carl Fischer, easy grade, on the old Competition-Festival List.

27. *Imogene Reverie* by Clay Smith, published by Barnhouse, easy grade, with piano or band accompaniment.

28. *Among the Sycamores* by Clay Smith and G. E. Holmes, published by Barnhouse, contains cadenza, waltz movement and technical movements.

29. *The Caribbean* by Smith and Holmes, published by Carl Fischer, medium grade, a concert valse.

30. *The Cascades* by Clay Smith, published by Carl Fischer, moderately difficult, with cadenza and considerable triple tonguing. Listed in the 1943 Competition-Festival Manual, a very brilliant duet which requires good technique, staccato and triple tonguing.

31. *From Day to Day* by Clay Smith, published by Carl Fischer, medium grade, makes use of legato and staccato styles of tonguing.

32. *Italiana* by Clay Smith, published by Barnhouse, medium grade, with piano, band or orchestra accompaniment. Slightly technical in places.

33. *Believe Me If All Those Endearing Young Charms* (Fantasia) by Smith-Holmes, published by Carl Fischer, medium grade.

34. *Drink to Me Only With Thine Eyes* by Smith-Holmes, published by Carl Fischer. This is a fantasia and variations, requiring some technic.

35. *Massa's in the Cold, Cold Ground* by Smith-Holmes, published by Barnhouse, medium grade, an air varie of the well known Stephen Foster song, with band accompaniment.

36. *Old Black Joe* air varie by Smith-Holmes, published by Carl Fischer, medium grade, a fantasia and variation of the well known Stephen Foster song.

37. *Silver Threads Among the Gold* by Smith-Holmes, published by Barnhouse, medium grade. The song with its variations.

38. *What are the Wild Waves Saying?* by Glover, published by Cundy-Bettoney, medium to difficult grade, with band or orchestra accompaniment. Equally effective to two baritone.

39. *Blazavich Concert Duets* by Blazavich, published by Edward B. Marks, difficult grade.

More discussion of brass ensemble materials next month.

Good luck with your competition-festival duets.

**NOTE.** When purchasing from your local music store, or writing to publishers about the music in this list please mention the fact that you read about it in Mr. Walker's Column in *The SCHOOL MUSICIAN*.

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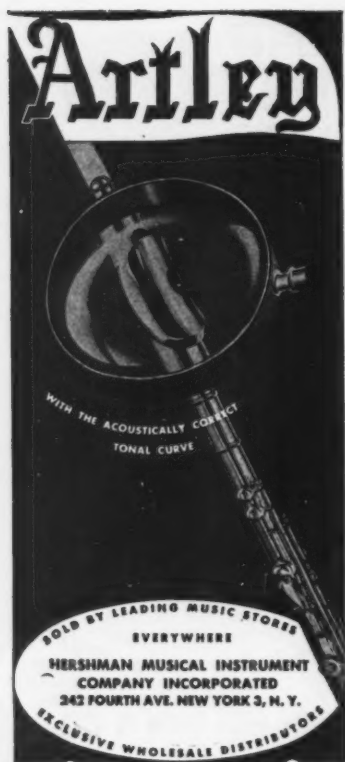
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## How to Play the Flute

### Let Me Answer Your Flute Questions

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"Let Me Answer Your Flute Questions" Once more your questions will be answered through these columns, unless by special request, you desire a private answer. During the past few months we have not failed to answer—by post card or letter—any of the questions that came to us. You see, space did not allow us to include this in our column of Theory.

#### Questions that Might Be of General Interest

R. L. S. of Chicago, Illinois—not our Robert L. Shepherd of The SCHOOL MUSICIAN—has asked us for a few lines as pertaining to the Terz Flute. He has stated in part "I heard one these flutes in a military band, only recently. It so happened that this instrument was given an incidental solo in one of the List Rhapsodies. After the program I asked some questions of the flutist that played it, and he said that "in Italy they call it the Terzino flute, that it was made in the key of E flat, and could be used to play E flat clarinet parts in the band with no transposition". At the end of this statement it seemed that he had to attend to other duties more important than to chat with me, consequently I come to you for further information.

Answer: The information that you received from your military flutist friend, states about all that might be said about these flutes. I believe that it is true, that many of our military bands are using them as substitutes for the E flat clarinet. The reason for this is: The E flat clarinet, when played by a really fine player, is something to be admired, but when played by anyone less than an artist, it is apt to be a noise maker only, of most annoying tone quality and color, and terribly out of tune. Quite naturally, this E flat flute could be played in the same obnoxious manner, but in such instance, the chances are that the director would prefer being annoyed by the E flat clarinet. It is true however, that the late John Philip Sousa and Arthur Pryor were becoming more and more interested in the fine work that they were doing on this earth, it is possible that we might have heard a great deal more regarding this

beautiful little flute. It was about twenty-five years ago that a Mr. Angelo Da Silva wrote an article to the Flutist Magazine in which he seemed to recognize the possibilities of this flute. Also he went into some detail regarding the other lesser known flutes. "Why not an indispensable flute section in all of our bands? I would suggest half as many flutes—including piccolos—as there are clarinets. I would suggest the following flute instrumentation. Piccolos in C and D flat. The Terz flutes in E flat. Flutes in C and D flat. The "alto" flutes in G, A or even B flat. Even the bass flute in C—pitched an octave lower than the regular C flute—and called the Albsiphone,—might be used to great advantage if given a fair chance in pianissimo passages." There are a few flute makers in this country who are in position to make these flutes, particularly those in G and the Albsiphone in C. If any of our readers feel that they might be interested in procuring such instruments, it will be our pleasure to co-operate with you in securing such information as you may need.

#### A Quotation

Here is one that fits most beautifully into the trend of thought that has been ours for the past few minutes. "The world is looking for the man that can do something, not for the man who can explain why he did not do it". Note: Maybe this is not exactly as was the original, but anyhow, we like it. We hope that you too, are favorably impressed with it.

#### Greatest Collection of Flutes

Question: A nationally known professor engaged by one of our great universities, has asked us if we could give him information that would direct him to one who has made the most complete collection of flutes to be found in this world. He has said in part "I have been told that there is some such collection, and that it is here in the United States. I am an amateur flutist only, but for scientific reasons that I would rather not divulge, I should like very much to contact those who have to do with such collection. You will please refrain from using my name in any publication. May I add please, that for many years I have enjoyed and profited by your column of 'Let Me Answer Your Flute Questions' in The SCHOOL MUSICIAN. Only recently, there was delivered to my desk, a copy of the latest Standard American Selective Biographical Reference. First of all—egotistical me—I looked for my own name and was delighted to find that it was there. I then looked up some names of friends who I hoped would be there. Some were, and some were not. Then I thought to myself, I wonder if ever a flutist's name is mentioned here. In view of the fact that I had heard more of you than any other, I took a look, and there it was. I was delighted, Mr. Fair, and that, because I feel that you have justly earned such recognition."

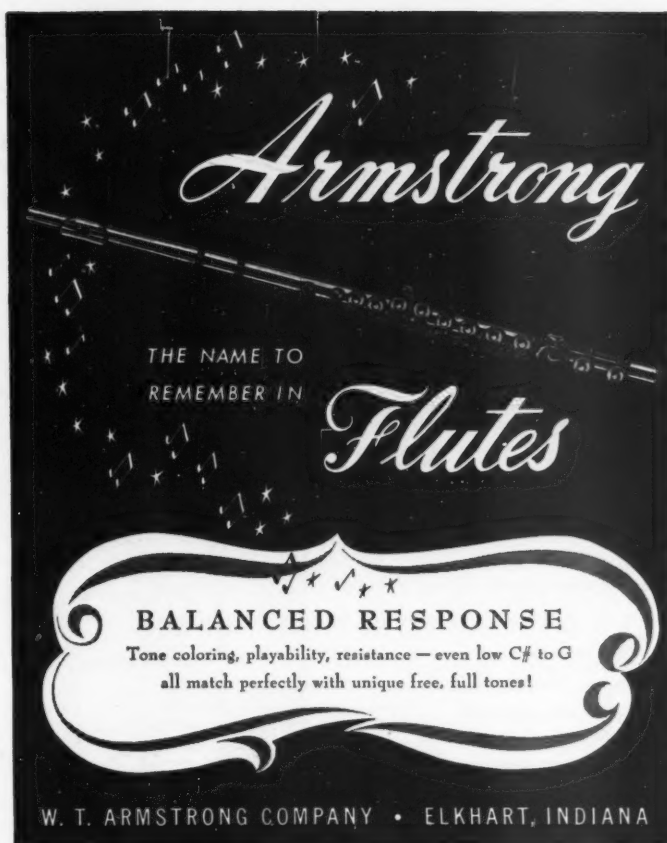
**Answer:** Thank you Dr. "John Henry", for your very good letter. The collection of flutes that you have inquired about is that of Dr. Dayton C. Miller, of the Case School of Applied Sciences, Cleveland, Ohio. Dr. Miller departed this worldly abode several years ago. There is no doubt in my mind but what he had made the greatest collection of flutes to be found anywhere. I believe that a letter addressed to Mrs. Dayton C. Miller, c/o The Case School of Applied Sciences, Cleveland, Ohio, would reach her, and that she would be happy to supply you with any information that you might desire.

#### Flutes out of Tune

**Question:** It was only last June that I got the degree of Master of Music in Education, from one of our great universities, under the "G.I. Bill." It was last September that I got a job as Music Supervisor, which includes teaching various instruments, directing both band and orchestra, etc. Things have been going very well for me except for the fact that my flutes are terrible. Some of them play all the notes after a fashion that delights me, but when it comes to intonation, well, it is intolerable. What would you suggest that I do about this? Really Mr. Fair, the flute section is a disgrace to my band, and orchestra too—so far as that is concerned. I'll be honest with you. Twice I have written to flute player friends, and they have told me that a common fault of flutists is that of playing out of tune. "Teach them to listen to each other. Tell them to avoid rolling their flutes back and forth, towards and away from them." All this makes sense, but up to date, it has not helped me in the least. It was only a few days ago that I was told of your column in *The SCHOOL MUSICIAN*. There I found only a column on "Theory for the Flutist". This did not help me, but it did inspire me to write you. Your help will be most highly appreciated. F. B., Memphis, Tenn.

**Answer:** Trouble with a flute section is most common. First of all: Look through your flutists' flute cases, and see if you can find a metal cleaning rod that has a ring around the end opposite the one with the slot for holding a rag for cleaning out the flute. Measure this distance from the end of the rod to the ring. Make sure that it measures  $1\frac{1}{2}$  millimeters. If no millimeter measurement at hand, then make it  $11\frac{1}{16}$  of an inch. Make a mark on the rod—or any kind of a stick—and see to it that the headjoint cork is set at that exact distance from the center of the embouchure (blow hole). Tune your first flute to your bell, or oboe, or whatever you use to tune by. Following that, tune all the rest of the flutes to your first flute.

**Note:** In the above, we have been making reference to the tuning of A. When all the A's are perfectly tuned, then try them—with each other—on the low D, middle D and high D. Teach them to hold their flute in steady position. Do not allow them to roll their flutes in or out, in order to produce these tones. Now: Should you find one who is constantly flat on the high D, and cannot easily correct it, let the headcork be moved forward until the pitch has been corrected. If flat, then the opposite would of course be demanded. If such procedure does not solve your problem, then you had better send the offending flutes in to us for careful tests. Maybe the flute has been made along faulty "acoustical schemas". This, we will determine for you, and no charge will be made for such examination.



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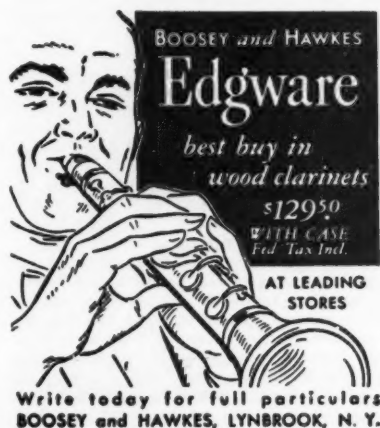


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## How to Play the Accordion

## Let's Teach and Use More *Accordions* In School Bands and Orchestras

By Anna Largent

213 Williams St., Aurora, Illinois



**THE THREE MUSKETEERS.** These three happy brothers with their talented accordions are left to right, Forrest, Ronnie, and Jimmy Gibson. They are typical members of Anna Largent's Grade School Band. Boys like this who learn to play the accordion are looking forward to a full life of music enjoyment. Their instrument is complete in itself for any occasion, dancing, accompaniment, augmenting any instrumental group, or for the private enjoyment of its fine music.

### Amateurs

The more amateurs we hear on stage and radio, the better equipped young musicians will become. All great composers and professionals in the music world were at one time amateurs and inspired dreamers. It is to the Amateur group that we must look for action, for it is this class that needs encouragement, intelligent direction and augmentation to help them up the ladder of success.

### Culture Values

A "wizard" on the accordion without culture is handicapped, for both must be equally co-ordinated, one not balanced by the other is of little worth. The mental side of the pupil must keep pace with his physical development, so that his culture accompanies his efficiency. No matter how proficient a pupil may become on his instrument, he should keep up his regular school curriculum. Financial returns in the end will be greater with a good education.

### Television

The time has come when we can see as well as hear our favorite instrument played by amateurs and professionals on television. Advanced students can observe the technic of the masters of the accordion. In just a few years many of today's music students will find outlets on television. It is certain that a consummate degree of musical skill will be necessary together

with education and personality. Now is the time for the student to cultivate a happy personality and a warm smile. Your whole future may depend on your attitude towards the practice period, your outlook, your facial expression, the warmth you put in the music you bring forth. If you are angry at the practice period your face and music express your mood. To a musician on stage, screen or television, a smile is worth its weight in gold, for the reward is the receptive and happy response of the audience.

### Theory

Every serious minded music student should study harmony and counter-point if he wants to write or arrange compositions. To be able to analyze the music he plays will give him a better understanding and appreciation of the beauties of the music he is playing. He will be able to harmonize, transpose and modulate from one key to another. No matter how proficient you are on the accordion, without harmony training, you lack music foundation.

### Expression

At first a student will study and play according to his teachers concept, but as he progresses and listens to records, radio, and watches television, he must begin to live his own music, as he lives his own life, and start to express his own emotions.

Every note a composer puts on paper has a meaning, and the aim of a true artist is to reveal the emotional depth in his interpretation of the music. It is up to each individual student of the accordion to strive to broaden his own emotional interpretations, so that they will grow in value to himself and to his listeners. Then too in order to build a personal style a student needs character, courage and conviction.

#### Listen

Since music appeals to the ear, the pupil who listens carefully to his playing is thinking and also feeling his music. If a passage calls for a whispering softness, then seek the exact quality of that softness, if it calls for fortissimo then give it the amount of pressure necessary for that passage. Hours of practice are of no value if the student is not an attentive listener. So many accordion pupils are playing merely with their fingers, because they have given so much time of practice and discipline to acquire a brilliant technic, to the exclusion of the musical thought they are entrusted with in recreating the style and meaning of the composition.

#### Questions and Answers

**Dear Mrs. Largent:** My son is a junior in high school, plays with a dance band and has earned a nice sum of money, especially during the holiday season. Three of the boys have quit school and want to devote their full time to their music, my son amongst them. He plays the accordion and bass-viol. Would this be practical? **Mr. & Mrs. James R.**

**Answer:** Your question inspired me to write the above article on "Amateurs." By no means allow him to stop his general education, but have him take the money he earns; set it aside for a college education. Did you ever stop to think that something might happen to prevent his play in a dance band? What could he turn to as a substitute without a high school diploma?

**Dear Mrs. Largent:** We have moved to small locality that has no accordion teacher. I completed the Pietro Delro Method before coming here. Wishing to continue would you please suggest the next course to follow. **Michael DeV.**

**Answer:** Czerny Opus 740; Hanon Complete; Compositions by Bach, Chopin, Tchaikovsky, Wagner, Beethoven and other great Masters. For diversion play the new popular tunes of the day.

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Vitak Elenic Co., 4815 S. Ashland Ave., Chicago 9, Illinois.

Polka Albums Bavarian; Polish; German; Italian; Swedish.

Chart Music Co., Chicago 5, Illinois. Galla-Rini's Hymn Book; Gaviani's Latin American Favorites.

Roma Music Pub. Co., Cleveland, Ohio. Accordion Album No. 7503 and 7502.

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## Band Music Review

Every Number Reviewed in this Column has been Read, Studied, by our Own Band, is accurately Graded and Described.

**By Richard Brittain**

Materials Instructor  
and Concert Band Director  
VanderCook School of Music,  
Chicago

E, Easy. M, Medium. D, Difficult.

**THREE NEGRO DANCES (M),** Florence Price—arr. Leidsen. Three Negro Dances will be a delightful program number for you to add to your library. This number is in three parts —1, Rabbit Foot, which is a light allegretto movement that features lightness and passing of section work from the woodwind to the brasses and requires oboes, flutes and bassoon for the best effect. 2, Hoe Cake, is a dance at an allegro tempo that requires finesse in volume contrasts and good staccato. 3, Ticklin' Toes, is an allegro dance that features syncopation of the dixieland type. Better descriptive and program material will be hard to find —try it won't you? Pub.—Presser Fl Bd \$3.00. Sym Bd \$5.00.

**OVERTURE CLASSIQUE (E), F. L. Buchtel.** Young band can use this number in their repertoire for the study of the classical form of music and development of good taste in learning to play this style. The number is an overture in imitation of classical style and is an original composition. Technically the problems are few and the register is good for a young band. This number should be very good for contest for D bands. Pub.—Kjos Fl Bd \$1.50. Sym Bd \$2.50.

**SOVEREIGNTY (ME), Charles O'Neill.** This new overture has just been released by the publisher and is technically easy. It is a bit longer than the average overture for young bands as it requires about seven minutes playing time. There are little or no tonguing problems in the composition as most everything is sustained and slurred. Dynamic contrast is the challenge in making the number go well. The rhythms are 3/4, 4/4 and 2/4 with no allegros. Dotted eighths and sixteenths are non-existent and the fastest tempo is an allegretto as 104MM. Pub.—Remick Sets of parts are \$3.50-4.50-6.00.

**WATER MUSIC SUITE, 3rd movement (M), Handel—arr. Don Malin.** This selection is in 3/4 and in three flats in its entirety. The tempo is a

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steady allegro at 112MM, except for a retard in the last two bars. The classical style of Handel is in evidence and the arrangement is good but requires good instrumentation in the woodwinds to get the tonal color desired. Lightness in playing is demanded for good effect. *Pub.* —BHks Fl Bd \$3.00. *Sym Bd* \$4.00.

**SYMPHONY No. 5, Finale (MD), Shostakovich.** For a band that can "cut loose" and blow with good tone quality, this is a must. The music is dissonant and fiery and is sure to be very interesting to all who work it out. The brasses and woodwinds both get parts that give them a chance to blow good big tones and will challenge them to strive for technical perfection. The tympani part is quite important too. The larger brasses have several melodic themes that will give them a chance to rise to the occasion and practice for technical efficiency. This number is the type that will inspire a group to strive for greater ability. I'm sure that you will like it. *Pub.*—BHks Fl Bd \$9.00. *Sym Bd* \$12.50.

**ADAGIO and TARANTELLA (MD), Cavallini—arr. George Wain.** Mr. Wain has edited this famous clarinet solo and made a band arrangement that is worthy of programming if you have a clarinetist that is good. Mr. Wain played this arrangement at the recent Mid-West Band Clinic with the famous CYO Band of Chicago. The long cadenza in the original solo has been omitted and is still very appropriate as a program number or as a clarinet solo with piano accompaniment. If you have several good clarinets, have them play the solo in unison. *Pub.*—Kjos Fl Bd \$4.00. *Sym Bd* \$6.00. *Solo with piano* \$1.25.

### All Time "Old Timer"

For the "All Time-Old Time" suggestion of the month, I would like to suggest "Merriment Polka" a clarinet duet or trio with band accompaniment. This old timer is a sure fire program hit and will show off the clarinets well. *Pub.*—Fillmore Fl Bd \$1.50.

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# MUSIC in Yakima

(Begins on page 5)

morning rehearsals are conducted by teachers of the public school system on their own time.

Even parents unfamiliar with the world of music have been able to see the results of this program.

"Last May we put on a four-day music festival during which parents had the opportunity of comparing bands and orchestras at the various grade levels," Herbst said. "Many expressed amazement at the progress shown by various age groups."

At the initial performance, parents and the public in general were treated to an evening of orchestral music. A combined orchestra from all the city's grade schools led off, followed by a combined junior high orchestra and finally by the senior high group.

The second night of the festival featured vocal music, which is being taught and encouraged in the Yakima public school system much the same as instrumental music. On the third night, the program featured bands, presented again in the same manner as the orchestras.

In the grand finale on the fourth night of the festival the best of the junior high school musicians were invited to join with the senior high school band, orchestral and vocal groups to present both an instrumental and vocal program.

"The opportunity to thus present the results of their long hours of work went a long way toward encouraging the youngsters," Herbst pointed out. Furthermore, the interest of mothers and fathers was bolstered by seeing their sons and daughters performing with hundreds of other youngsters.

Of further note about this well-rounded musical program is the fact that it does not end with the bell signalling summer vacation. Through a cooperative agreement between the city schools and the municipal park district, interested youngsters are offered professional teaching five days a week throughout the summer. This program, aimed primarily at beginners and grade school youngsters, is supported in part by a fee of \$5 for the eight-week schedule, or about 12½ cents per lesson.

In addition, and at no charge, advanced students are offered twice weekly practices in either band or orchestral music. Again, "zing" is put into the program because the band and orchestral groups have scheduled two public performances for the summer months.

During last summer, about 130 grade school youngsters turned out for daily

practice sessions, while the band and orchestral practices averaged about 50 each.

"We are well satisfied with the results in our first attempt," Herbst said. "It is anticipated that the numbers will be doubled next summer when more parents are acquainted with the program."

Commenting upon the worth of the summer program, Herbst added:

"The children made terrific strides because they meet everyday, rather than once a week as during the winter. We had them together 40 times during the summer as against 36 times during the entire school year."

(Please turn to page 50)

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**BAND UNIFORMS—36** used, red capes, vests, and military style caps all trimmed in white. Various Jr. High and High School sizes. Also conductors' uniform, cream, trimmed in gold, size 34 with 5 inch seam. All in excellent condition. Send inquiries to Band Director, DeMotte High School, DeMotte, Indiana.

**FOR SALE:** 24 used band capes and 15 caps in good condition. All wool navy blue, white lined and gold, purple braid trim. Matching caps. Sell reasonably. Wilmington Band Parents Association, Mrs. J. A. Pooletti, Pres. Wilmington, Ill.

**FOR SALE:** 65 band uniforms, wool whipcord, red blouse, white trousers, caps, plumes, Sam Brown belts. Prices to be determined. Write to William L. Confare, Columbus High School, Columbus, Wisc.

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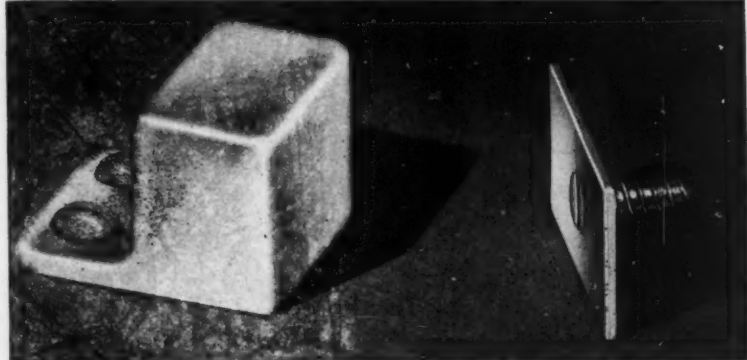
**BAND UNIFORMS:** For sale forty used uniforms and caps, navy style, royal blue with gold trim, very reasonable price. Contact Homer Harmon, Director, Kingfisher, Oklahoma.

## MISCELLANEOUS

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## Music in Yakima

(Continued from page 48)

That Yakima public school administrators are sincerely behind the new program is evidenced by two facts. First, a policy has been established that music teachers hired for the Yakima system must be specialists so that they can give good instruction whatever the student's need.

Secondly, the school district is embarked upon a five-year instrument buying program which will eventually supply each of the ten grade schools with a minimum of three to four district-owned instruments. These instruments will be of the type not usually purchased by the student.

"In this manner," Herbst explained, "we will someday have the cellos, the sousaphones and similar instruments in each grade school so that the organization of a band or an orchestra will not be held up by lack of a few key instruments."

To insure that every Yakima youngster has his musical opportunity, the musical education department also annually tests each child for musical aptitude. Where students show such aptitude parents are notified. Once a year the parents of these children are invited to an evening meeting at which various instruments are laid out and the rental or purchase price of each is given. For the doubting parent, music teachers go through the tests again to show why his child is thought to have musical aptitude.

Because the school district now owns a limited amount of equipment, it is often possible to provide a kettle drum, a cello or a bassoon to some deserving youngster who might otherwise never get his musical education, because his parents lack the finances to buy or rent an instrument. This school-owned equipment is largely concentrated in the junior and senior high schools at present.

Highlights of the music school year at Yakima, in addition to the newly-instituted festival, are the Christmas vespers (an annual sell-out) and participation in the annual Central Washington Music festival held at the Central Washington College of Education at Ellensburg, Washington. This year the Yakima schools entered 30 soloists,

10 ensembles, a band, an orchestra and a choir. More than 80 per cent of the entries won superior ratings.

Results of the well-rounded musical education program in the Yakima public school system showed at Ellensburg in 1949. Yakima sent more entries than ever before.

## Small items about big affairs

**HIGHLIGHT OF THE NASM Convention** in Cleveland, February 22-26 will be the Silver Anniversary Luncheon in the Euclid Room of the Hotel Statler.

On this occasion Dr. Burnet C. Tuthill, who has served the Association as secretary since its inception in 1924, will be Master of Ceremonies. Responses from Past Presidents will be given by Dr. Kenneth M. Bradley, Dr. Harold L. Butler, Dr. Earl V. Moore, Dr. Howard Hanson, Dr. Donald Swarthout and Mr. Price Doyle.

The Cleveland Convention will mark the conclusion of the 25th anniversary of the NASM which was organized in Pittsburgh in October, 1924, with a beginning membership of 23 schools and which now has a membership of 180 schools of music.

**THE CITIES SERVICE "BAND OF AMERICA"** led by Paul Lavalley, featured an original arrangement by Weldon Wilber, one of the band's star performers on the French horn, Monday, January 30, at 9:30 PM, EST, on NBC. Wilber, assisted by William Brown, Donald Corrado and Hugh Cowden, of the French horn section, will play his version of "The Hugging Call."

NOW THAT NBC has filed its famous chimes with the U. S. Patent Office, Hi Brown, producer-director of "Inner Sanctum," is looking into the business of patenting another well-known radio sound—that of "Inner Sanctum's" unmistakable and eerie creaking door.

**AARON COPLAND,** Igor Stravinsky, and Martha Graham will come to the University of Illinois in March to take part in programs of the 3rd annual Festival of Contemporary Arts. It has been announced by the Star Course, student-managed University concert series.

**BILLBOARD'S** recap of over 150,000 mentions of songs by America's record dealers, made without regard to the artist recording the songs, lists the year's top tunes as (1) *Riders in the Sky*, with 6398 points; (2) *That Lucky Old Sun* (6267); (3) *You're Breaking My Heart* (6051); (4) *Cruising Down the River* (5778); (5) *Some Enchanted Evening* (5747); (6) *Again* (4276); (7) *Forever and Ever* (4102); (8) *Mule Train* (3508); (9) *Room Full of Roses* (3452); and (10) *Slipping Around* (3186).

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